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Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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CONTENTS.

	PAGE
STEDMAN'S ACCOUNT OF OXFORD LIFE	331
LITERARY REVIVALS	331
PHILIP THE SECOND IN ENGLAND	332
BIGG-WITHE'S PIONEERING IN SOUTH BRAZIL ..	333
THE FENLAND, BY MILLER AND SKETCHLY ..	334
NOVELS OF THE WEEK	336
LIBRARY TABLE—LIST OF NEW BOOKS	336—337
MEWIN'S 'THE PINDAREES'; 'HAMLET'; 'CRESCERIA FELIX ARBOR'; CAXTONIANA; NOTINGS RE-NOTED	337—339
LITERARY Gossip	339—340
SCIENCE—RUSSEL'S DOMESTIC MEDICINE AND HYGIENE; CENTRAL ASIA; MERTING; GOSPII	340—341
FINE ARTS—THE PRIVATE COLLECTIONS OF ENGLAND, NO. XXXVII.; THE RAVAGES OF RESTORATION; EXCAVATIONS AT OLYMPIA; NOTES FROM ROME; GOSPII	342—347
MUSIC—THE THREE CHOIR FESTIVAL; GOSPII	347—348
DRAMA—THE WEEK; GOSPII	348

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The present Master is the Rev. B. Jowett, Regius Professor of Greek. Prof. Jowett's connexion with 'Essays and Reviews' is well known, and, besides other works, he has translated the dialogues of Plato into English in such a manner as to make Plato 'an English Classic.' The late Master was Dr. Scott, Dean of Rochester, collaborateur in Liddell and Scott's Greek-English Lexicon. Eminent members of Balliol have been:—Cardinal Manning; Dr. Stanley; Dr. Temple; Archbishop Tait; Robert Southey; Adam Smith; Humphry, Duke of Gloucester; Sir Stafford Northcote. . . . Balliol cannot be called a popular College within the University. Its success, so pronounced, caused some degree of jealousy; and a few Balliol men are so affected by an intellectual arrogance, combined with a certain disregard of the amenities of life, that they are alternately envied and despised. But there can be no doubt that Balliol is a noble school of learning, and takes the first place in England as a purely educational resort."

At Merton are "many men who indulge in pleasures the reverse of sober and intellectual." At St. John's "there are many pleasant men, and, it must be confessed, some unpleasant ones. The gardens are very beautiful." This kind of thing, we suppose, is "steering between a severe Puritanism and a vulgar flippancy." For Wadham "a brighter future is dawning." We are glad to hear it.

Then follows a vast amount of small talk about college life and college expenses, and college debts and college habits. On all these Mr. Stedman moralizes *more suo*:

"The benefits of early chapel are obvious, and however the recital of the daily prayers of the Church may have degenerated into a mere mechanical routine, the propriety of commencing the day's work in the house of God is undeniable. There are few who will not, after a participation in a religious service, turn to their studies with more determination and industry."

Under the head of "Social Life" is to be found an attempt, not at "vulgar flippancy," of course, but at playful humour:—

"There now passes by the 'smug,' the ideal 'smug,' that personage whom all outside folk long to see, and, having seen, shudder. His lank, unkempt hair is covered by a hat on which is gathered the dust of ages, and from which, as from his other garments, all symmetry has long departed. His coat is buttonless, his shirt and collar proclaim him one of the 'great unwashed,' and his trousers by no means fall in graceful ease to his boots, for they scarcely reach farther than his knees—to use an expressive phrase, they are 'half-mast high.' He grasps in his hand an umbrella which 'Mrs. Gamp' might have been proud to possess. His face is entirely innocent of adornment, with the exception of that shaggy tuft which hangs from his chin, and which has, from its association, gained the name of 'smug beard.' As he paces uneasily down the 'High,' it is not hard to see that he is out of his element. If, perchance, he catch a glimpse of his neighbour or fellow-collegian, he flees down a back street to his cold, comfortless rooms, whence he will only emerge to take a solitary constitutional on the Summerton Road, or to pay a hurried visit to the Union."

Nor is this all. The duties of a Proctor must, Mr. Stedman opines, be "a great trial" to "a man of delicate mind." He can, however, console himself by the reflection that "as long as human nature remains the same, so long will a curb be needed for vicious youth." And this is an Oxford man writing about his own University! Shade of Snaulay!

If, however, we wish to see of what a man who has actually taken a University degree can still be capable, we must turn to the chapters that deal with Oxford studies. Thucydides "will repay perusal." It "is very advisable to read some Tacitus." "Before a new author is taken in hand, it is advisable to seek an account of his life and works, and a general estimate of his literary position. This will be a great help in appreciating his works." "Theocritus is interesting and important for his influence on Virgil, and Pindar is very grand." Persius is "decidedly difficult." "Lucrетius is a 'safe' author"—what does Mr. Stedman mean?—"and has been edited by Munro in a manner which reflects the highest credit on English scholarship." It is to be hoped Mr. Munro will appreciate the delicate compliment. Grote's 'History of Greece' is "not likely to be superseded as yet." Thirlwall is "strictly impartial." Bain's Logic is "of an unrelieved dulness." Mr. Wilkins's rendering of the speeches in

Thucydides is "pleasant, but too flowery." Need we multiply extracts of this kind?

What justification Mr. Stedman would fain urge for this outrage on his University it is not hard to conjecture. His "pupils," of course, suggested to him that a book of the kind would "supply a want." We can only hope that no more such rash suggestions will be made. The possibility of another such a book as 'Oxford' is not a thing to be calmly contemplated. Or, if Mr. Stedman feels it a duty to devote "the intervals of professional duties" to writing, let him at least learn to write English.

"There have been several fatal accidents of late years, which have resulted in the death also of a companion, who in attempting to save his friend, has been himself lost. There is generally no excuse for inability to swim, for it is an art easily learnt, and for which at Oxford there is no lack of opportunity or instruction."

"To gain the art of writing English," he elsewhere profoundly observes, "much practice is absolutely necessary." On one point, at any rate, it is a comfort to be able to agree with him.

LITERARY REVIVALS.

Forgotten Books Worth Remembering. A Series of Monographs by Richard Herne Shepherd. No. 1. Studies of Sensation and Event. By Ebenezer Jones. (Pickering & Co.)

The Early Poems of Henry Wadsworth Longfellow. Now first Collected, Edited, and Prefaced, by Richard Herne Shepherd. (Same publishers.)

If a combination of the chifonier and the resurrection-man could constitute a personality of importance in the world of letters, we should have to congratulate Mr. Shepherd upon his position, for he seems to have an uneasy propensity and an indomitable zeal for hunting up things which readers have forgotten, and which authors have dropped by the wayside, or wish they had never produced. To be one's own vampire is an unenviable lot; to be somebody else's vampire is a post to which only a tortuous ambition could aspire. But there is no accounting for tastes: it is said that whenever the office of hangman is vacant competition is brisk.

However, Mr. Shepherd's ingenuity may be well exercised in some instances as well as badly in some others. On the present occasion it has been decidedly well exercised—so far, at least, as Ebenezer Jones is concerned. Mr. Shepherd, it is true, has not much of his own to tell about Jones; he follows after such men as Mr. Dante Rossetti and Mr. W. Bell Scott, and is more to be commended for perceiving that they afford right guidance in this matter than thanked for what he himself adds to what they have said. We have to go over some of the same ground once again, so as to show who Ebenezer Jones was, and what was his first and only book, adding a few particulars, and especially the dates of his birth and death.

Ebenezer Jones was born on the 20th of January, 1820, and died on the 14th of September, 1860, exactly eighteen years ago from the day when the present article appears in print. By occupation he was a clerk in the City. In 1844 he published his volume of poetry, 'Studies of Sensation and Event'—a curious title, but, as one sees at once upon reflecting, by no means random or unmeaning. It is, in fact, very pertinently descriptive

of the quality of the book: studies, observation and tentative expression, both of what the writer or his personages feel, and of actual or imagined incidents illustrative of these feelings. Shortly before his volume was published, Jones married a daughter of Edwin Atherston, an epic poet of those days, whose name remains still familiar to middle-aged men, but has perhaps hardly reached the rising generation who read Mr. Swinburne and Mr. Morris. She had beauty and musical talent; but her gifts (as Mr. Scott has phrased it) "did not ultimately ensure her domestic peace or the well-being of her husband." Jones, being a sincere, grave-minded man, not afraid of carrying out his opinions into their consequences, became a Chartist; and, being once met by Mr. Rossetti, towards 1848, "would hardly," we are told, "talk on any subject but Chartism." It is certain, however, that he did not infringe any existing statute of the land, nor was he drifted by political enthusiasm, like so many of his Chartist associates, into the meshes of the criminal law. About this time, 1848, he was a thin, pale man, tall rather than otherwise, nervous-looking, and somewhat sickly; he spoke with a kind of careless seriousness, or measured and self-contained impetuosity. He was then already an invalid, suffering from dyspepsia, and probably from pulmonary disease; his health continued going from bad to worse, and he died, as we have seen, at the age of forty.

The 'Studies of Sensation and Event' is an octavo volume, containing forty-nine poems, mostly short, and none decidedly long. Jones published but few verses afterwards; soon before his death he committed to the flames all his residual manuscripts, with two or three chance exceptions. We understand that Mr. Linton, the wood-engraver and poet, does not possess, as Mr. Rossetti supposed he did, any unpublished compositions by his friend Jones. Mr. Browning, Lord Houghton, and Mr. Allingham have shown that they valued the author's poetic gift and work. Hood also appreciated his power, but was offended at some passages of over-vigorous or crude expression, which he regarded as sensual or immoral, an opinion which is not borne out by a careful perusal of the book as a whole. The literary reviews, with the single exception of the *Critic*, which wrote in a strain of very high though not unmixed eulogium, were adverse. Mr. Shepherd cites the notice, mainly but not exclusively disparaging, which appeared in the *Athenæum*, and which we are not concerned, at this distant date, to vindicate, though it may be said that most of the particular items of censure which it contains are indisputably true so far as they go.

The expression of Mr. Dante Rossetti, quoted by Mr. Shepherd from *Notes and Queries*, defines very exactly the poems of Ebenezer Jones:—

"They struck me greatly, though I was not blind to their glaring defects, and even to the ludicrous side of their wilful 'newness'; attempting, as they do, to deal recklessly with those almost inaccessible combinations in Nature and feeling which only intense and oft-renewed effort may at last approach."

To amplify this remark, we may say that the author contemplates as an observer the facts of life, and shows himself deeply impressed by them as phenomena; then, as a second

process, he turns his mind on them, and elicits their meaning, or ponders over their inscrutability—not, however, in a didactic but a poetical spirit. His keenness of mind is actuated by a highly sensitive and passionate temperament. The primary matter with him, as with other artistic natures, is the strong perception of things: it is not an *acquiescent* perception, but produces a craving to reach closer and closer into their essence—sometimes a morbid and self-thwarting craving. In the executive form of the poems there is constantly a marked capability, not without numerous and obvious flaws, crudities, and blemishes. In Mr. Shepherd's *brochure* six specimens of Jones's work are quoted. 'Whimper of Awakening Passion' is not, we think, of especial value, and 'Dismounting a Mistress,' though highly characteristic, is too eccentric and whimsical. On the other hand, 'Rain' has the charm of a sparkling freshness; 'A Pagan's Drinking Chaunt' is one of the poet's most steady and finished pieces of form; and, as a caprice of imagination, winsome and terrible, few lyrics could stand beside 'When the World is Burning.' To these are added some verses extracted from the *Critic*, 1845,—

My wife, my child, come close to me,
moving, from their personal earnestness,
though not of the writer's choicest quality.
Other poems which might well have been extracted, had space sufficed, are 'The Hand,' 'A Death Sound,' 'Remembrance of Feelings,' 'Ode to Thought,' 'Early Spring,' 'Youth's Departure,' 'High Summer,' 'A Happy Sadness,' 'The Suicide,' 'Inactivity,' 'The Face,' 'A Coming Cry,' and 'Plea for Love of the Universal.' We are able to present our readers with one of the exceedingly few unpublished poems which escaped destruction at their author's hand; the whole of it is of an elevated order of beauty, and some of the verses could not receive any added touch of perfection:—

A WINTER HYMN—TO THE SNOW.
Come o'er the hills, and pass unto the wold,
And all things, as thou passest, in rest unfold,
Nor all night long thy ministrations cease;
Thou succourer of young corn, and of each seed
In ploughed land sown, or lost on rooted mead,
And bringer everywhere of exceeding peace!

Beneath the long interminable frost,
Earth's landscapes all their excellent force have lost,
And stripped and abject each alike appears;
Not now to adore can they exalt the soul,—
Panic, or anger, or unrest control,—

Or aid the loosening of Affliction's tears.

No more doth Desolateness lovely sit
Lone on the moor; no more around her flit
From far high-travelling heaven the sailing shades;
The shrunk grass shivers feebly; reed and sedge,
By frozen marsh, by rivulet's iron edge,
Bow, blent into the ice, mixed stems and blades.

The mountains soar not, holding high in heaven
Their mighty kingdoms, but all downward driven
Seem shrunken haggard ridges running low;
And all about stand drear upon the leas,
Like giant thorns, the frozen skeleton trees,
Dead to the winds that ruin through them go.

The woodland rattles in the sudden gusts;
Frozen through frozen brakes the river thrusts
His arm forth stiffly, like one slain and cold;
The glory from the horizon-line has fled;
One sullen formless gloom the skies are spread,
And black the waters of the lakes are rolled.

Come! Daughter fair of Sire! the sternest, come,
And bring the world relief! to rivers numb
Give garments, cover broadly the broad land;
All trees with thy resistless gentleness
Assume, and in thine own white vesture dress,
And hush all nooks with thy persisting bland.

Come! making rugged gorge and rocky height
Even more than fū of ermine soft and white,
And cover up and silence roads and lanes;
And, while the ravished wind sleeps hushed and still,
Wreaths, little infancy with glee to fill,
Upheav at doorways and at casement panes.

Fancy's most potent pandar! gentlest too:
Man, rising on the morn, the scene will view
Thus, all transformed, with no less sweet surprise
Than stirreth him to whose half-doubting sight
Sudden appears belov'd friend, masqued bright
In not less fair than unexpected guise.

And some will think the earth, in white robes dressed,
Seems sinking fast in a great trance of rest,
Beyond all further reach of wintry ill;
And some will say it seems as though a ghost
Appeared; and thus, on fancy's seas far tossed,
With doubtful shadowy joys their spirits fill.

The task complete,—if to the amazing scene
With Night should come, full-orbed, Night's radiant
Queen,
How the whole race from out their homes will gaze!
Hard hearts will restless grow, and mean men sigh,
And wish they could be holier, and on high
Some, whispering words of heaven, meek thanks
will raise.

I, sweet celestial kisser! from croft home-crowned,
From ancient mead by stately trees girt round,
From wilds where thou the earth lov'st all alone,
Shall watch thee shower thy kisses, and all the hours
Rapt worship solemnize, and bless the Powers
That let thy loveliness to my soul be known!

Here we take leave of an ill-starred son
of genius, confident that the fruits of his mind
are not destined finally

To lie in cold obstruction and to rot.

It is announced that the second of Mr. Shepherd's monographs is to be on the prose 'Stories after Nature' of Charles Wells, the author of 'Joseph and his Brethren.' The few readers acquainted with those stories know that here again Mr. Shepherd will be doing good service.

We may deal much more briefly with his other little volume, 'The Early Poems of Longfellow.' These are twenty-one in number, of which seventeen appeared in 1824-6 in the *United States Literary Gazette*, the author being only in his eighteenth year in 1824. In his 'Voices of the Night,' 1839, his first collected volume, Mr. Longfellow inserted five out of the seventeen. Mr. Shepherd, with a negligence hardly befitting a bibliographer, does not tell us which those five are, but every reader can verify the point for himself. The verses were liked on their first appearance, as proved by a notice written by Mr. George Cheever in 1831. They obtained then, indeed, more praise than was strictly their due, the fact being that not one of the twenty-one pieces in Mr. Shepherd's volume is worthy of particular attention or of pious care. Mr. Longfellow thought as much with regard to the great majority of them, and was willing—probably wishful—that they should perish; but Mr. Shepherd knows better, overrules the author's preference, and prints them to please some few curious literary palates or omnivorous digestions.

PHILIP THE SECOND IN ENGLAND.
Viaje de Felipe Segundo á Inglaterra. Por
Andrés Muñoz. Impresso en Zaragoza,
1554. (Madrid, Bibliófilos Españoles.)

THE times were somewhat out of joint in England, when matters had to be made pleasant and orthodox for Philip King of Naples and Duke of Milan. His numerous and well-appointed fleet of more than a hundred sail anchored safely in Southampton

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Water after a prosperous voyage of less than five days from Coruña. But he was "sick of stomach," as we know, and at heart, as we conjecture, although bent upon fulfilling, like a dutiful son, his father's behests and upon taking to wife the daughter of Henry the Eighth and the unfortunate Catherine of Aragon. The hapless Mary, who loved her cold, courtly, and austere, but not over virtuous husband with all a woman's faith and fervour, was "thin, spare, and nearly forty," and hardly likely to impress favourably so gallant and fastidious a lover as "our very dear and beloved son," the Prince Don Felipe, "el prudente." The marriage was one of political convenience, and unhappily, if history is to be credited, the lady had by far the worse of the bargain. The larger portion of Philip's following was left chafing for many days on board "caravel and carake" before permission to land was granted, while he and a scanty retinue floundered through rain, mud, and slush over the highway between Southampton and Winchester. The Queen had despatched a trusty messenger from the latter city, to desire the king to rest upon the road, and not to pursue his journey through such inclement weather, "for however much she might wish to see him, she would most desire not to cause him annoyance or vexation." The messenger met Philip on the way, but the prince continued his journey, "wetted (*calado*) to the bone." This notice of the voyage of Philip to England is reprinted by the Madrid Bibliófilos from a hitherto unknown and apparently unique quarto of forty-four leaves, printed at Saragossa in 1554, and found in one of the great private libraries at Madrid. The author, Andrés Muñoz, appears to have been attached to the household of the Infante Don Carlos, then nine years of age, who accompanied his father on his journey from Valladolid as far as Benavente, on the road to Coruña. Both Muñoz and his book are biographically and bibliographically unknown; he confines himself to a simple record of the daily events, noting minutely where the Infante and his father were lodged, and detailing the *fêtes* and tourneys given by the nobles under whose roofs the royal party rested until they reached Coruña. Muñoz supplements his itinerary with letters circulated at the time either in manuscript or in the form of broadsides, and detailing the Royal landing at Southampton, the journey through mire and rain to Winchester, the marriage, and the journey to London.

The editing of this volume was undertaken and, to a limited extent, carried out by Señor Zarco del Valle, but family and public claims intervened to stop him, and Don Pascual de Gayangos has revised with his usual care, erudition, and scholarly thoroughness, the reprint of Muñoz's work, and has added to it from other sources four letters written to friends in Spain by retainers in the suite of Philip or some of his grandes, who give a graphic, but by no means flattering, picture of England and the English in 1554. Of these supplementary letters, the first was written from Winchester about the latter end of July; the second continues the narrative to the end of August; the third bears date London, 2nd of October, and the fourth and last notes events to Sunday, the 2nd of December, on which day Philip and Mary

visited St. Paul's in state, Cardinal Pole officiating in the presence of the Lord Mayor, aldermen, and twenty thousand persons ("veynte mil personas"). Gardiner preached the sermon in English, taking for his text "Hora est jam de somno surgere." That finished "His Majesty came to dine at three o'clock, taking great care what he ate." On the same day there was a *Juego de Cañas* (a jousting with canes) in the presence of twelve thousand persons, "and which ended without a single fall or disaster." On the same evening Philip and Mary supped in public, while at a long side table caroused the Spanish nobles, the English lords, and the ladies, "all being very well served." After supper appeared the Spanish and English heralds, with music to proclaim a tournament, and they notified that Don Fadrique Toledo and others would on Tuesday "joust with all comers with lance and sword," and to which the writer naïvely adds, "There will be no lack of persons to hammer" (*martillar*). Philip's unhappy queen is said to have understood Spanish, although she could not converse in that language. The portrait of Mary is thus given: "She is far from handsome, small, more thin than stout, clear white and red, has no eyebrows, is a saint, and dresses vilely." Señor Gayangos, in his interesting introduction, remarks:—

"That chivalrous spirit which had its principal growth and development during the glorious reign of Charles V. was fed and strengthened by many military triumphs, the continued discovery of far off regions, as well as important imperial conquests—a spirit that remained in full force until the close of the sixteenth century, in spite of moralists and ecclesiastics, exercising a most important influence over our manners, customs, and even literature. To this cause we are disposed to attribute the many outbursts of Castilian arrogance noticeable in these pages and the incomplete, unjust, and exaggerated notions of the customs and culture of a people then but little known to Castilians. The Spaniard of that age considered himself infinitely superior to the rest of mortals, and would not consent to or tolerate aught he considered a slight or humiliation, however trivial; it is, therefore, not strange that we find in these letters such expressions as 'These English are fierce, barbarous, and restless; all their pleasure consists in eating and drinking to excess, and they care for nothing else; they drink more beer than you will find water in the river at Valladolid. The king and queen here rule as if they were vassals; those who command and govern are the councillors; these are the real rulers of the land. Many are rich, having usurped the lands and appropriated the chattels of the Church, and others own rich patrimonies inherited of their ancestors; they are exalted to such an extent that they are the real rulers of the kingdom, and are more feared and respected than royalty itself.'"

Altogether the portrait of the Englishman of Queen Mary's era painted by the Castilians is anything but friendly. Philip's military, naval, and civil retinue was extremely numerous, and his followers were housed in inns, houses, and the halls of the City guilds. The friars did not venture much abroad in their vestments, being abused, buffeted, and ill-treated by the populace, "so much so that it would have been better for them had they not come at all":—

"It is not enough to deny us shelter as if we were a barbarous and uncultured people, but they rob and maltreat us in the streets, and no one dares venture to a distance for fear they might be murdered or robbed. So numerous are the thieves

which infest this place as to be quite incredible; they move about in gangs of twenty or more, falling upon us suddenly in the roads and streets; the chamberlain of the king was robbed between Richmond and London, and a few days since he of the Marquis de las Navas, and at present not one of the robbers has been discovered—so much for justice in this country. Don Pedro de Córdoba, and his nephew Don Antonio, both knights of Santiago, were some days since despoiled of their cloaks, the populace asking why they wore those red crosses upon their breasts, jeering and mocking them; in truth, they are a barbarous nation, lawless, neither fearing God nor his saints; and, speaking of the Pope, say he is a man as they are, and that they know no Pope but their king."

Castilian gallantry has always been proverbial; but in this case the ladies fare no better than the male sex. "They are not handsome, and dance awkwardly and heavily"; and "they are not likely to cost us much for presents and amusements; this is fortunate, as our pockets are drained by extortion on every side." Simon Renard, who played so important a part in the matrimonial negotiations, and who corresponded in such detail with Charles the Fifth, advised "that the servants and lackeys should be soldiers in disguise, and that their arms should be secreted in their baggage, also the Prince should wear a coat of mail under his linen, be amiable to the nobility, hunt with the young and conciliate the old, learn a few words of the idiom, and make every effort to remember those necessary for ordinary salutation."

Without the aid of Señor Gayangos, it would be impossible to recognize the phonetically erratic spelling of English surnames and localities; for instance, it is not easy to recognize in Arbin and Arvin Signior of Mongaza, Stanley Lord Derby, "who can summon twenty thousand men-at-arms, and who has a leaden crown placed upon his head as king of the said Isle" (of Man); in El Bruno, Sir Anthony Brown; or in Atingush, Hastings; Pemburque, Roselo, and Pagete are not much better reproductions of Pembroke, Russell, and Paget; Antona is Southampton, and Porsmua stands for Portsmouth. The text of Muñoz is in many places vitiated, but Señor Gayangos has preferred to give it as originally printed, adding conjectural emendations in notes. There is also added a bibliographical notice of forty-nine works in Spanish, Italian, and English, which treat more or less of Philip's voyage to England and marriage with Mary; and, further, a full and carefully prepared general Index to the whole work. Titian's portrait of Philip, and Antonio Moro's of Queen Mary, admirably etched by Señor Maura, accompany the text.

Pioneering in South Brazil; Three Years of Forest and Prairie Life in the Province of Paraná. With Map and Illustrations. By Thomas P. Bigg-Wither. (Murray.)

If the chief object of a book of travels be to convey to the reader a clear idea of the countries to which it relates, the present work ought to take high rank. By dint of straightforward narrative, unexaggerated description, keen powers of observation, and a simple, easy style of writing, the author has succeeded in creating a vivid picture of a part of Brazil which in duller hands would probably have failed to excite the slightest interest. The book is, besides, delightful reading as a per-

sonal narrative of adventure; although, thanks to its truthfulness and reticence in some particulars, it is not wildly exciting, and lacks completeness and *dénouement*.

The errand which led Mr. Bigg-Wither to Brazil was a professional one. He engaged himself as a member of a party of engineers who were employed to survey the Brazilian section of a line of road, intended eventually (as it would appear) to blossom into a railroad, and designed to run across the South American continent from the Atlantic to the Pacific. The originator was a Swedish officer named Capt. Palm, who had won over the Brazilian Government to his scheme, and obtained in Rio Janeiro the capital and the concessions necessary for a preliminary survey. It was judged best, apparently, to carry the line through the province of Paraná, with the port of Paraguaná as a starting-point, because, although distant from the capital of the empire, the great navigable rivers of the interior—the Paraná and its affluents—could be more easily reached and utilized from this southerly point than farther northwards. It was known, moreover, that on the inland slopes of the Brazilian coast-range in this province, and not far from the Atlantic, several large streams, notably the Ivahy and the Tibagy, flowed westwardly into the navigable part of the Paraná, and it was hoped that these might be utilized in the construction of the trans-continental highway. But beyond the narrow strip of lowland bordering the Atlantic and some parts of the broad plateau forming the summit of the coast-range, nothing was accurately known of the topography of the province. As far as can be gathered from Mr. Bigg-Wither's account, the formidable obstacles met with, in the shape of rugged, almost impassable ravines and endless cataracts and rapids, were a surprise to the surveyors. To these difficulties were added the scarcity of supplies, the generally untrustworthy character of the native assistants, and the heat and humidity of the climate. Whether the operations of the surveyors were finally carried to the Paraná or not, Mr. Bigg-Wither does not inform us; in fact, he left the expedition before it had completed its labours. The original projector and soul of the work, Capt. Palm, died of yellow-fever at Rio Janeiro a few months after the commencement of the survey.

But the interest of Mr. Bigg-Wither's book is independent of the prospects of the ambitious scheme in which he was engaged, and he says but little about it. The work of the staff of surveyors to which he was attached lay chiefly along the sweltering, forest-clad valley of the Ivahy, the upper waters of which, about one hundred and fifty miles from the Atlantic sea-port, they had to reach by crossing the coast-range and its elevated table-lands, on which are situated the principal towns of the province, including Curitiba, the capital. After a short stay in Rio Janeiro (in June and July, 1872),—of which city an amusing but by no means flattering description is given,—the party left for Paranaguá, and forthwith commenced the steep ascent of the Serra do Mar by the well-constructed road leading into the interior. The summit plateau of the coast-range in this part is about one hundred and fifty miles in width, and may be described as consisting generally of two terraces, the one

nearest the sea about 3,000 feet in elevation, and the other 1,000 feet higher. A characteristic feature of its lower levels and ravines is the noble Brazilian pine (*Araucaria Brasiliensis*), which forms extensive forests, in which there are two strata of foliage, one formed by the flat crowns of the pines, a hundred and fifty feet aloft, and the other by bushes and low trees of more tropical character, the naked trunks of the pines rising in mazy colonnade between. The climate on the plateau is delicious; "the delightful freshness of the air reminding one strongly of those bright October mornings which we occasionally get in England." Hoar frost whitens the grass on the road-side in early morning, and multitudes of birds give animation to the fragrant pine shades, amongst which are gaily-coloured wood-peckers and "birds of the jay tribe" (probably *motmots*). The vast undulating plains before reaching Curitiba were almost entirely covered by the dark-green pine-tops, and intersected in all directions by little valleys and hollows, each, probably, with its running streamlet of fresh water.

The higher plateau, a little further inland, the eastern edge of which forms an almost vertical face, is a vast undulating prairie, bare of all vegetation except a stubborn and hardy prairie grass. On its broken and rugged western slopes pine woods again appear, and further down begins the true Brazilian tropical forest, which clothes all the river-valleys stretching hence towards the Paraná. Here the rivers flow with steep descent through narrow rocky valleys, separated from one another by mountain ranges, tenanted by tribes of wild Indians and wholly unexplored.

A sample of the difficulties which the surveying parties had to encounter in descending from the higher plateau to the western river-plains is afforded by the experiences of one of them along the valley of the Ivahy-zinho, a tributary of the Ivahy. In a straight line the distance they had to accomplish was but fifteen miles, the descent being about 1,600 feet; yet this short distance occupied nearly five months to overcome:—

"The route chosen passes through some of the grandest and wildest mountain forest scenery that the province can anywhere boast of, the river leaping over cataracts and *saltos* of 50, 100, and 150 feet in height, between mountains rising 1,000 feet almost perpendicularly on either hand. So deep and steep are the gorges through which this tyrant little river flows in many parts of its course that the sun never enters them from one year's end to another; and after a moderate spell of dry weather the stream runs almost dry, the water that remains in it collecting in the deep rocky pools between the *saltos*, and becoming stagnant and putrid. From drinking this water a kind of epidemic jungle fever was brought on amongst the members of the staff, which attacked both engineers and workmen, Europeans and Brazilians indifferently. Though fortunately not attended with any fatal results, the epidemic thus caused was of sufficient importance to seriously interfere with the due progress of the work, scarcely half-a-dozen men escaping without one or more violent attacks at different times. When the staff ultimately emerged from their long residence in this confined valley they were bleached a sickly yellow and white, though on entering it their complexions had been of a deep ruddy brown, the result of a year's exposure on the healthy open prairies."

The record of the survey down the Ivahy, and of a subsequent more hurried journey

down the more northerly parallel stream, the Tibagy, is full of interest. The daily progress through the matted, trackless forest, sporting adventures without number, perilous canoe journeys down rapids and cataracts, troubles with the native guides and labourers, and encounters with wild Indians, fill chapter after chapter. In spite of the minute detail in which the author indulges, and the repetition of similar incidents, such as the full chronicle of his separate tapir-hunts, about a score in number, the narrative is nowhere tedious, and the descriptions of scenery, natural products, and Indian and Brazilian life convey a great deal of solid information. The journey from Curitiba to Colonia Theresa, a little backwoods settlement on the upper waters of the Ivahy, which was selected as the headquarters of this part of the survey, occupied a month, the stores of the expedition being conveyed on pack mules. Some part of the route lay through what our author calls the "neutral zone" between prairie and forest, in which tracts of open grass-land alternate with woods, forming the best description of country in the whole province for successful farming, especially for small capitalists. To this subject the author frequently recurs, in reference to the varied success of European colonists in Paraná, and the lamentable failure of English immigration under the management of speculators, of which so much was heard a few years ago. Some judicious practical remarks on this subject, which deserve the attention of all interested in the Brazilian emigration question, are given in Chapter iii., Part 3; Chapter i., Part 4; and Appendix, Note F.

Mr. Bigg-Wither's connexion with the survey came to an end after the second year, and on the 10th of November, 1874, he found himself once more in Rio Janeiro, where his hard fate, as he expresses it, compelled him to remain five months, in the height of the fever season, "when pestilence, under the dreadful form of *febre amarela*, stalked about the hot and reeking streets by day and night, and at all times hovered like a black pall above the unclean city." He embarked at length in April, 1875, for England.

The Fenland Past and Present. By Samuel H. Miller and Sydney B. J. Skertchly. (Wisbech, Leach & Son.)

JUDGE HALLIBURTON drew attention to the fact that the publication of a new book at Montreal was a most rare phenomenon. If we leave out of count, however, sermons, lectures, and guide-books, which are for the most part not books at all except in that non-natural sense in which the word is used by librarians and catalogue makers, we imagine that there have been more books published in the Canadian city than within the whole circuit of the Fens. We would not be hard on any section of our countrymen and here there is not the temptation or even the excuse, for the Fen dweller has been a sturdy and noble fellow in ways past counting. He has built abbeys, repulsed though he did not defeat the Norman Duke, done his part in the promiscuous fighting and law-making of the middle ages, and come to the front in a way not likely to be forgotten in our seventeenth century struggle for liberty, but literature has seldom been in his line. The romance of

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Hereward, it is true, is a Fen product, and for it we are not unthankful. The tale has some beauties and much interest of the antiquarian sort; incidentally too it throws light on sundry questions of moment, but our gratitude is put to a severer test than is comfortable when we find, as we too often do, persons not otherwise wanting in discernment accepting the legend as a veritable contribution to history, and talking gravely of its hero as the ancestor of this or that noble family. The Peterborough chronicles too can never be forgotten, and the writings of Robert of Brunne [Bourn] form a time-mark in the development of the English language. But allowing for all this, and much more which might be added, the Fen-man has not been a bookish animal. A worthless tract of marsh and lake has become, under his hands, well nigh the finest corn-land in Britain; he has studded his country with minsters and parish churches which are the delight of all beholders, but the art of making books he has been slow to learn, and in recent days, when he has made them with more or less success, he, like most other Englishmen, has deserted his own handcraftsmen for London printers and publishers. The writers of the present volume have acted with wise discretion in having their work done at home. With the exception of the engravings everything in the volume "has been entirely produced in the Fens," and we are bound to say that as far as the appearance of the volume is concerned no London house would have been more successful. Little towns in Germany and in many other parts of Europe have each their own publisher, who issues books quite equal in mechanical and artistic respects to the productions of the great publishing firms of the capitals, there can be no reason except the despoticism of habit why works of local interest should not, in this country, be ordinarily produced on the spot where they are likely to be in the greatest demand.

Of the literary merits of 'The Fenland, Past and Present,' it is impossible to speak in the same unqualified terms of praise. The book is, however, on the whole good and will be read, as far as it is readable, with pleasure from the first page to the last. We say, as far as it is readable, for a good space in the middle and elsewhere is taken up by weather tables, lists of animals, and other matter of kindred sort. All this appears to be scrupulously accurate. We know from careful examination that large portions of it may be unhesitatingly relied upon. These things, however, swell the volume and detract in some degree from its merits as a book. If that portion which it was intended people should read had been issued in one volume, and the useful things which were meant for consultation only been given in another, the student would have gained some advantage, and the ordinary reader have been spared irritation. The arrangement, too, is unfortunate, not to say contradictory of one's ideas of chronology. The writers begin very far back indeed, some four hundred millions of years ago or further, and trace the evolution of things down by slow stages to the useful sanitary works which have been executed within the last year or so. This is a tremendous sweep, enough to confuse the heads of all ordinary mortals who are not enthusiastic geological speculators, and it is made all the more confounding by the

various facts and theories which have to be narrated being arranged in an order far from chronological. It may, perhaps, make no difference whether we read the history of this country from Hengist and Horsa downwards, after the fashion in which ordinary books are written, or whether we start with the Treaty of Berlin and work backwards to the time when those Low German sea-rovers are said to have launched their three ships from the Katwijk sand-banks, and set forth for the land to which their people gave a name. There are obvious advantages in sailing down stream, but to pass them over it will be admitted that it would be very uncomfortable for the student of history whichever way he learned his lesson if, to use an illustration taken from geology, the strata were contorted by having foreign bodies thrust up beneath them. This is just what we have to complain of in an otherwise most useful book. The facts are arranged on a system which makes them needlessly hard to remember. The authors are learned geologists, and all they have to say on that science, as far as it relates to the Fens, is worthy of the utmost respect, for they not only understand their science well, but evidently know almost every mile of the country; but it is difficult to understand why, seeing that the earliest rock to be found in all Fenland is the chalk boulder clay, we should have inflicted upon us an essay on geological time and on the condition of our planet ages before the ice-sheet ground the chalk into pebbles and boulders. All speculations on time are out of place here, except those which relate to the ice period, and that which has elapsed since.

Here, as the authors really have information to communicate which has a direct bearing on their subject, we hear them gladly, but with the conviction that much more must be learned before we can hope to turn probable conjectures into certainties, or to do more than guess at the length of time which passed by between one geological starting-point and another. The authors adopt what has been called the mathematico-astronomical method of accounting for the era of extreme cold in the north of Europe, and it is simply explained and well illustrated by them; but the reader should bear in mind that it is at present but a theory, and peradventure a not more probable one than that which attributes the cold solely to a change in ocean currents, or that other one which sees in the alternations of heat and cold on our planet an evidence that the sun does not at all periods radiate a like amount of heat,—that it is, in fact, a variable star with a short period of slight change—the sun-spot cycle; and an enormously long period of great change, to be measured by ice periods and the eras between them. The presence of the ice, however, account for it how we will, is as certain as if we had seen it with our eyes, or been chilled by the winds which blew over it. The further opinion that the period of intense cold was divided at one or more times by years of warmth is, if not proven, rendered in a very high degree probable, but beyond this we cannot at present safely venture. When years, centuries, or millenniums are talked of as time-measures we gain no sort of knowledge whatever, but only a means of hiding our ignorance from ourselves.

The buried forests which are found in the Fens and elsewhere have been a sad puzzle to our forefathers. The theories invented to account for them would form no uninteresting chapter in the history of human error. We have ourselves known people who stiffly maintained that they had grown and were growing now under the soil just as they are found by those who dig them up; and another opinion, perhaps, all things considered, rather more absurd than the former, namely, that they were washed into their present places by the universal deluge, is popular among unscientific folk, even to the extent of being taught to youth in schools. About these trees we have much useful information here, and the truth is stoutly maintained, with good store of knowledge derived from personal observation to back it, that they are far older than the Roman time. That the peat is not now growing in the Fens seems almost certain, and the axe-marks which are reputed to have been found on certain of the trees are either modern, caused by turf diggers, or owe their existence to the fancy of ardent theorists. Traces of fire have, we believe, been observed on some buried logs, but this proves nothing one way or other as to age, for, whenever they grew, we now know that man was contemporary with them, and he almost certainly knew how to produce fire. On the extremely improbable supposition that he had not then discovered that useful piece of knowledge, we may well attribute the rare instances of burnt timber to the effect of lightning.

In the geological parts of the book, and the other sections which relate to physical matters, we are dealing with the work of original investigators with whom we may differ on matters of theory or of form, but whose labours, whatever our personal attitude to them, must be pronounced to be good. In the historical portions this is not so. Here the writers have been content to be little more than compilers, and too often compilers from unworthy compilations. They have not often made gross mistakes, but, as is the wont of those who write on subjects whereof they have thought it sufficient to acquire knowledge at second-hand, they have trusted to authorities of very various degrees of credibility. It is much to be regretted that the same diligent labour which has been bestowed on the earlier periods has not been given also to those which are well within the domain of history. Had this been done, we should not have had a string of extracts such as 'The Lincoln Date Book' quoted as an authority for anything earlier than the days of the newspapers. To cite it in evidence for a transaction which occurred in 1141, and concerning which we have notices by more than one chronicler who lived at a time not very far removed, indicates a most unhappy want of respect for original sources of information. In this case, however, the facts are correct, or nearly so, but what shall we say of an Emperor of Britain in the third century? Carausius the Scheldt pilot is the man meant. This person, having seized the chief authority in Britain, or a part of it, by the help of revolted troops, assumed the title of Augustus and was eventually acknowledged by Diocletian and Maximian as their colleague in the empire. He became then in title at least Imperator Romanorum but has on that account no more right to be called Emperor of Britain than his

eldest son, if ever he had one, would have had a claim to be styled Prince of Wales and Duke of Cornwall. Such slips seem but trivial, but they are not so, for they tend to make the darkness still deeper in the minds of many of us as to what manner of thing the Roman Empire really was. A far more serious error, however, occurs at page 181, where Richard of Cirencester's map is quoted in support of a theory as to the course of certain Fen rivers. If the authors had read the preface to Mr. John E. B. Mayor's edition of the 'Speculum Historiale' of Richard they would have been quite satisfied that this map was a contemptible eighteenth century forgery, with no more claim to be reckoned of the period to which it pretends to belong than have the ammonites made of granite, with cunningly carved serpents' heads worked in them, which are yet sometimes to be met with in the cupboards of collectors, to be regarded as denizens of our ancient seas.

There is one fact of modern history which we are extremely grateful to Messrs. Miller and Skertchly for putting on record. They are speaking of Holbech:—

"On a recent visit to this town we observed a pump by the churchyard wall, and on enquiry found that the water from it is largely used for domestic purposes. The well is under the middle of the street, but certainly not removed from churchyard contamination, and we are not sure that street drainage is altogether excluded. We could not obtain any account of analysis of this water, but the medical officer of health described it as 'very bad.' Some people prefer the water from the church wall pump."

We have quoted the above in the hope that nineteenth century chroniclers will give it a place in their histories, for unless our successors have unimpeachable contemporary evidence of the fact they will certainly treat it as of no more account than we do the tales which are to be found in certain foreign authors as to the cannibalism of our own forefathers.

NOVELS OF THE WEEK.

Under Temptation. By the Author of 'Ursula's Love Story.' 3 vols. (Hurst & Blackett.)

Roxy. By E. Eggleston. 2 vols. (Chatto & Windus.)

Der Neue Hiob. Von Sacher-Masoch. (Stuttgart, Cotta; London, Nutt.)

La Marquise de Sardes. Par Ernest Daudet. (Paris, E. Plon et C^{ie}.)

'UNDER TEMPTATION' is a most carefully written and complicated tale, but lacks the fire of true novel-writing. The large number of people in good circumstances who marry and produce generations of well-provided children would alone render the book a somewhat severe study. There is no doubt a good deal of skill in the way in which the slight shades of difference in character between such persons as Lady Grafton and Lady Millicent are kept up, but it is doubtful whether the effect produced is worth the pains expended. The women are better than the men. Old Mr. Damarell's mental imbecility and old Mr. Grant's physical languor are equally boring; while Edgar, the heroine's perverse husband, who keeps certain information to himself concerning her former marriage from mere stolid jealousy of a dead man, and pays the penalty of years of separation for a misunderstanding which a little openness might have avoided, is

a very repulsive character. Two or three others are hustled through life by their wives. A great manager of mankind is one Madame Pauline, though we are a good deal left in the dark as to the charm she employs so successfully. Too much throughout the book is left to the imagination, in spite of the conscientious endeavours to be minute. The design is better than the execution.

'Roxy' first made its appearance in *Scribner's Magazine*, an excellent American periodical, which, though published simultaneously in both hemispheres, is probably less widely known in England than it deserves to be. Fiction, indeed, is not one of its strongest points, for the simple reason that the United States can boast few novelists of a high order, and still fewer who are capable of pleasing English tastes. American story-writers are usually brimful of humour; they can discern and reproduce the quainter characteristics of society in the New World; but their highest ambitions are lost in vagueness, and their best work is often marred by a want of refinement in the mode of its production. It is with difficulty that an Englishman appreciates his mother tongue transformed as Dr. Eggleston has transformed it in 'Roxy.' This is a preliminary but a grave obstacle to enjoyment; but it would not be just to turn aside from an American book merely because it is inelegant by the standard of Thackeray, or ungrammatical by the standard of a Board School primer. If our Transatlantic cousins fall behind in the matter of style, they often atone for the shortcoming by vigorous word-painting, and a well-considered analysis. Thus, when the reader has overcome the ruggedness of Dr. Eggleston's diction, and done a little violence to himself in working through half of the first volume, the trouble has its reward. We get to know the people of Luzerne, to put ourselves in their place, to understand their ways, and to sympathize with their feelings. By the time we have fairly reached this frame of mind we begin to perceive that a really fine conception is hidden behind the author's uncouthness, that there is a plot which it was worth his while to weave, and which it is worth our while to see him unravel. In other words, he succeeds when we thought he was about to fail, and we can understand that amongst those who use his own language he is both popular and highly esteemed. There are three things in this story which suffice to stamp it as one out of the common: the entire character of Nancy, the self-conquest of the originally priggish heroine, and the courtship of parson Whittaker. These are the best things in 'Roxy,' and they make it worth reading.

Sacher-Masoch, the realistic painter of life in Austrian Poland, has in 'The New Job' once again introduced his readers into these regions and painted their strange manners and customs with all his former vivid and graphic power. The present story narrates the history of a peasant, who endured, like the Biblical patriarch, every possible form of suffering, and bore all his trials with fortitude and resignation to the will of God, so that his latter end was like Job's, blessed more than his beginning. Therefore his fellow villagers, with a faculty of appropriate designation peculiar to the Slav, named him Job, and as such he was known throughout the district, almost to the exclusion of his proper cognomen. The youth of this

modern Job fell in the time of the French Revolution, which shook even distant Galicia. His village was in that portion of the Polish kingdom that had been allotted to Austria, and every political disturbance in Europe was an opportunity for the discontented nobles to rise in rebellion against their new masters. The peasants, treated worse than cattle, had to follow the lead of the nobles, unwitting whither or wherefore. Our hero's earliest recollections are connected with such outbreaks, which were followed by the Polish revolution of 1831 and the insurrections of 1846 and 1848. The sufferings endured by the peasants, the atrocities perpetrated by them in their fury, and the inhuman conduct of their masters, are depicted in these pages with unsparing realism. The character of the hero is a masterpiece of delineation. A rude unlettered peasant, he supplies by mother wit what he lacked in education, and thus enables himself to take a calm survey of the situation, so that when the "robot" was taken off by the Austrians, he welcomed and utilized the improvement thus accorded, and elevated his own condition and that of his fellow villagers by peaceful instead of violent means. The little volume is remarkable both as a romance and as an ethnographical study, and cannot fail to enhance Sacher-Masoch's merited reputation.

M. Ernest Daudet is a writer who prefixes to his new novels a list of his own works, but who would do better to replace it by a list of his brother's books; so much is his reputation the result of his brother's popularity. Foreigners and provincials are told of a new novel by "Daudet," and they mistake the author of "Henriette" for the author of "Fromont Jeune et Risler Ainé." In his latest work, 'La Marquise de Sardes,' M. Ernest Daudet shows a slight advance upon his former attempts at depicting character, but his belief that "interdiction" is a form of law known to the English courts, and that a marriage celebrated between two English subjects permanently domiciled in France by a French Protestant minister, without licence, without publication, and without notice, would be binding in England, in India, and in France, is evidence of the small trouble in the way of thought or reading which the modern romance-writer gives himself during the composition of his books.

OUR LIBRARY TABLE.

UNDER the title of *Sovereign and Quasi-Sovereign States, their Debts to Foreign Countries*, Dr. Hyde Clarke has issued, through Mr. Effingham Wilson, a reprint of a paper recently read by him before the Statistical Society. The subject is well adapted for a statistical inquiry, and the author has interwoven several important topics into it. The markets where foreign loans have principally been raised, Amsterdam, Paris, and London, are noted, and some points in the history of the speculations early in this century recorded. It is however the later development of "financing" in this direction which will principally be of interest at the present time. After all the labours of the Committee on Foreign Loans of the House of Commons; after all the revelations of the Stock Exchange Commission there will still be many who will like to know, or to endeavour to know, what the inner mysteries of these things are. One point only we can select, but that contains a telling fact. Man persons in proposing to

purchase foreign bonds, look to the English name of the "issuer," if there is one, as a valuable guarantee. But Dr. Hyde Clarke mentions that London has such advantages as a market for loans "that it has been found worth while to pay an English house a very large commission to lend its name for the issue," even when the whole of the loan has been subscribed. "In most instances," Dr. Hyde Clarke adds, "parties who have received such commission have bitterly regretted it." So, too, and with great cause, have those who put their faith in the names thus hired. After all, as Mr. Newmarch and Mr. M'Kewen, men of much experience, said, in the discussion which followed the reading of Dr. Hyde Clarke's paper, "People must take care of themselves in such matters," but the lending a name in such a manner, for a consideration as that mentioned above, is a practice which we hope may never be resumed. The losses which the country has sustained from bad investments in foreign securities have indeed been enormous. We have known, as every one must have known, many cases in which the savings of years disappeared in an instant. It is true that the contractor may have retained his share of the plunder, and so the country may not be the loser in that sense; but if the security had been good the difference to the country would have been something very appreciable at the present time.

The second volume of the *Bristol and Gloucestershire Archaeological Transactions*, just issued, contains a paper on the painted windows of Fairford Church, contributed by the Rev. J. G. Joyce, F.S.A., and it is the last literary effort of that accomplished antiquary, an *In Memoriam* notice of whom closes the volume. The article is written with enthusiasm and eloquence, but the treatment is not historical, being entirely descriptive. Prof. Rolleston supplies an article on the 'Iron, Bronze, and Stone Ages,' which gives an account of the disinterment of a skeleton of the iron (Roman) period, a year ago, in Oakley Park, Cirencester. A bibliography of the bronze controversy is appended. A paper on the 'Tyndales in Gloucestershire,' by J. H. Cooke, F.S.A., fails to include in the lineage the most interesting member of the family, the martyr John Tyndale. Mr. W. J. Cripps treats of 'Some Ancient Church Plate at Cirencester,' and mentions that the magnificent Communion cups of that church, though of the date 1570, are of the fashion of the cups of the time of Edward the Sixth, which are larger and plainer than those of later date. The variation in this instance is explained by the curious fact that the Cirencester cups prove to have been made by the very same London silversmith as the earlier cups of St. Margaret's, Westminster, which are of the year 1552. The administration in both kinds required an enlarged cup. For example, we may add that in 1634, at Ash, in Kent, the vestry books show that at the Easter Communions, six in number, there were 623 communicants. At St. Andrew's, Plymouth, in 1643-4, there is a charge for 156 gallons of wine for sacraments, and in the following year 36 gallons.

THE eminent botanist, Dr. M. T. Schleiden, has just brought out another pamphlet concerning Jewish history, entitled *Die Romantik des Martyrums bei den Juden im Mittelalter*. A professor of medicine, Dr. Billroth, in his book 'On the Teaching and Learning of Medicine in the German Universities,' makes the following statement. "The stupid (unbegabt) Jews lack the true joy of the Romanticism of Martyrdom," and "lack also the universal Romanticism of the Middle Ages." It is hard at first to understand what the professor means by this new discovery regarding the character of the Jews. From Dr. Schleiden's answer, however, we can make out that he means to say that the Jews did not suffer martyrdom like the adherents of other creeds, and that they have no romantic literature at all. Dr. Billroth evidently knows nothing of the books written by the late Dr. Sacha and Geiger, on the Romantico-poetical school of the Jews in Spain, and Dr. Graetz's history of the Jews seems not to exist for him. In the latter, indeed, he could have seen that the

Jews never ceased to be martyrs, and that in all countries and in all ages they delivered themselves up to execution with joy for the religion of their ancestors. Dr. Schleiden's pamphlet gives a full account of the matter from the earliest period down to the spoliations and massacres of the Jews in Roumania, which are still fresh in every one's recollection; and this time, we are glad to say, the author has consulted documents, and his statements are accurate and trustworthy. He introduces his apologetical pamphlet with the following admirable résumé, written many years ago by Dr. Zunz, and noticed by the gifted author of 'Daniel Deronda':—"If there is a scale of sufferings, Israel has reached the highest degree; if the continuity of pains and the patience with which they are borne give a right to nobility, the Jews may rival the highest nobility in all countries; if a literature which possesses only a few classical tragedies is called rich, what must be then the value of a tragedy which lasts more than 1,500 years, composed and acted by the heroes themselves?" It is not pleasant to see attacks made on a race in our civilized times. However, one thing is certain, that neither accusations such as "that Jews are a political danger," which appeared lately in this country, nor that in the obscure book of Prof. Billroth will arrest the spread of toleration.

We have received the first volume of the posthumous work on the history of Roumanians by Eudoxius Freiherr von Hurmuzaki, with the title of 'Fragmente zur Geschichte der Rumänen.' The work will fill seven volumes, and will contain the early history and the foundation of the Roumanian principalities, the history of the Greek Church in Transylvania, and fragments relating to the history of Michael, called Der Tapfere, of Constantine Brancowian, and of the period from 1604 to 1782. The history will contain no less than nearly 3,000 documents belonging to from the thirteenth to the nineteenth centuries. This important work is published by the Roumanian Minister of Public Instruction.

We have on our table *Truths about Whiskey*, by Messrs. J. Jameson & Son (Sutton, Sharpe & Co.),—Report of the Commissioner of Police of the *Metropolis* for 1877, by E. Y. W. Henderson (Eyre & Spottiswoode),—Sand and Shingle, by C. H. Ross (Judy Office),—Anglican Canticles, by A. H. Brown (Bosworth),—Hymns and Songs, with Accompanying Tunes (Gardner),—Hymns for Little Children, by Mrs. C. F. Alexander (Masters),—Pearl Restring, by Mrs. H. C. MacKernan (Masters),—The Bible Reader's Commentary: the New Testament, Vol. I., by J. G. Butler, (New York, Appleton & Co.),—Readings for the Aged, by the late Rev. J. M. Neale, D.D. (Masters),—Creation as a Divine Synthesis, by W. N. Haggard (Ridgeway),—and *Opere di Shakespeare*, Vol. VII., translated by G. Carcano (Milan, Hoepli). Among New Editions we have *The Wreck of the Grosvenor*, by W. C. Russell (Low),—Select Poetry for Children, by J. Payne (Lockwood),—and Duty and Doctrine, by Rev. S. B. James, M.A. (Bemrose & Son).

LIST OF NEW BOOKS.

Theology.

Spurgeon's (C. H.) Treasury of David, Svo. 8/ cl.

Law.

Foster's (E. J.) Law of Joint Ownership and Partition of Real Estate, Svo. 10/6 cl.

Music.

Novello's Music Primer, Plain Song, by Rev. T. Helmore, 2/

History and Biography.

Digby's (W.) The Famine Campaign in Southern India, 1878, 2 vols. Svo. 32/ cl.

Six Chief Lives from Johnson's 'Lives of the Poets,' edited with Preface by M. Arnold, cr. Svo. 6/ cl.

Tait's (C. W. A.) Analysis of English History, cr. Svo. 3/6 cl.

Geography.

Up the River from Westminster to Windsor and Oxford, 5/

Philology.

Oliphant's (T. L. K.) Old and Middle English, fcp. Svo. 9/ cl.

Parker's (F.) Tracts on the Greek Language, Nos. 6 and 7, 2/

Science.

Dunman's (T.) Glossary of Biological, Anatomical, and Physiological Terms, 12mo. 2/6 cl.

Heredity, being a Village Dialogue on some Causes of Degeneracy in our Race, by a Protestant Clergyman, 5/ cl.

Kuhne (Dr. W.) On the Photo-chemistry of the Retina, Translated and Edited, with Notes, by M. Foster, Svo. 3/6

Muir's (T.) Text-Book of Arithmetic for Use in Higher Class Schools, cr. Svo. 4/6 cl.

Thorpe's (R. O. T.) Exercises in Arithmetic, cr. Svo. 2/ cl.

Veterinary Diagrams in Tabular Form, Set of 5 Sheets, 12/

General Literature.

About's (E.) Colonel Fougasse's Mistake, Translated by J. E. Maidland, 2 vols. cr. Svo. 21/ cl.

Blake's (Lady Mrs. Grey's) Reminiscences, 3 vols. cr. Svo. 31/ cl.

Clarke's (M.) His Natural Life, cr. Svo. 6/ cl.

Goold's (B. W.) Lessons on Cookery, cr. Svo. 2/6 cl.

Smith's (F.) Workshop Management, 12mo. 2/ cl.

Stories of Our Guardian Angels, 16mo. 2/ cl.

Talbot's (C.) Elfin, a Novellette, cr. Svo. 6/ cl.

MEDWIN'S 'THE PINDAREES.'

33, Marlborough Hill, St. John's Wood.

YOUR Correspondent's conjecture as to the title of Medwin's poem is as correct as it is ingenious. The volume in which the poem appears is 'Sketches in Hindooostan, with other Poems,' published by Ollier in 1821, and referred to in the notes at pp. 244 and 283 of vol. iv. of my edition of Shelley's Poetical Works. The first poem in Medwin's volume is 'The Lion Hunt,' the second 'The Pindarees'; Oswald figures in both; and one or both may have formed the subject of Shelley's letter of the 10th of November, 1820 ('Shelley Memorials,' pp. 139 and 140), introducing Medwin and 'A Poem on Indian Hunting' to the notice of Ollier. The miscellaneous poems are (1) Stanzas (identifiable as the "elegant stanzas on Tivoli," referred to in Shelley's letter of the 22nd of August, 1821, Trelawny's 'Records,' vol. ii. p. 40); (2) From the Spanish of Calderon; (3) Translation from Dante; (4) From the Spanish of Calderon, 'The Azure and the Green, a Dialogue'; (5) Spring; and (6) From the Portuguese of Camoens. In Nos. 2 and 3 of these we learn from Medwin that he had Shelley's help; and Mr. Trelawny's recent edition throws quite a new interest on the book by showing that Shelley had had through his hands for revision and criticism as well as perusal the two poems forming the bulk of it; for the reference at p. 35, vol. ii., is clearly to 'The Lion Hunt.' I should say he had probably also revised the 'Stanzas,' if not the other three short pieces. At p. 73 of the volume (in 'The Pindarees') we have the line—

Some Chumpak flowers proclaim it yet divine;
and Medwin explains in a note that "Chumpak" is jasmine. Perhaps it was from Medwin that Shelley derived the word "champak" in 'The Indian Serenade.' If your Correspondent wishes to see this book, I shall be happy to show it to him.

H. BUXTON FORMAN.

'HAMLET.'

King's College, London.

I AM not aware that the following extract has ever been quoted to illustrate a well-known passage in 'Hamlet.' It may have been so, for the industry and keenness of Shakespearian commentators in search of quotations have been no less remarkable than the eager interest of Spartacus in the contents of Roman cellars, whose raids, as we gather from Horace, scarcely anywhere had a bottle been able to elude. However, if ever quoted, it is certainly not generally known. It occurs in neither Malone's nor Mr. Furness's 'Variorium'; so I give it here—give it as quoted by Cunningham in his 'Handbook of London':—

"He embraced one young gentleman, and gave him many riotous instructions how to carry himself... told him he must acquaint himself with many gallants of the Inns of Court, and keep rank with those that spend most... His lodging must be about the Strand in any case, being remote from the handicraft scent of the City; his eating must be in some famous tavern, as the Horn, the Mitre, or the Mermaid; and then, after dinner, he must venture beyond sea, that is, in a choice pair of nobleman's oars to the Bankside, where he must sit out the breaking up [=the carving] of a comedy; or the first cut of a tragedy; or rather, if his humours so serve him, to call in at the Blackfriars, where he should see a nest of boys able to ravish a man."—('Father Hubbard's Tales,' 4to. 1604.)

1604 is the date of the first complete quarto of

'Hamlet'; 1603 of the imperfect quarto; 1602 of the entry in the Registers of the Stationers' Company of a book the Revenge of Hamlet Prince of Denmark as it lately was acted by the Lord Chamberlain his servants."

The "rather" and the last words exactly illustrate what Rosencrantz says of the extraordinary popularity of certain children-actors, how "these are now the fashion."

The phrase "a nest of boys" cannot but remind everybody of Shakspeare's "aery of children, little eyases." *Aire* is translated by Cotgrave "an aerie or nest of hawks." I do not think I shall be thought overbold if I entertain the fancy that one phrase was suggested by the other—that "a nest of boys" was suggested by "an aery of children." If so, this would be the earliest certain literary allusion to Shakspeare's 'Hamlet' yet discovered.

The fact that the passage from "How comes it? do they grow rusty?" down to "Ay, that they do, my lord; Hercules and his load too," is not found in any of the quartos, does not, of course, in the least interfere with the possibility here suggested.

JOHN W. HALES.

"CRESCERE DIU FELIX ARBOR —"

Lennox Street, Edinburgh.

It was asserted by Charles Kirkpatrick Sharpe that almost the whole of the history of Scotland is a disgrace to human nature, the explanation being that the Scotch always were miserably poor, and mean enough to do anything for money. Without going quite so far, or for a moment accepting his explanation of the fact alleged, it may be granted that this plain-spoken Scot (who really had a certain pride in his own nest, but a queer way of showing it) might have cited telling instances in support of his crotchet. However, he would have approached, perhaps, nearer to fact had he included in his solution a motive more powerful with his fellow countrymen than even the love of money, namely, religious hatred.

I would ask attention, now, to the following incident in the history of the country, not as being new, nor as merely illustrative of what has been said, but because I think it is possible to throw some little light upon one point of the narrative which has always, I believe, been looked upon as not a little curious.

I refer to the story of the execution of John Hamilton, Bishop of Dunkeld, and Archbishop of St. Andrew's, brother to the Duke of Chatelherault, and one of the most powerful upholders of Queen Mary's cause. At the capture, by surprise, of the Castle of Dunbarton, by the young King's troops, on the 2nd of April, 1571, the Archbishop was taken "with his harness on," that is, equipped in a steel cap and coat of mail ready for the defence of the place (for, says Robert Sempill, a contemporary poet, "Mary was Maister at this Belial's birth"), sent to Stirling, and there "execute the 7 of the saman month." Richard Bannatyne, the servant and secretary of John Knox, thus briefly records the transaction:

"The grit Bischope of Sanct Androis was hanged, his Epitaph upon the Gibbet was —

Cresce diu felix Arbor, sempera viroto
O, utinam semper talis poma feras."

"His death, especially the manner of it, did greatly incense his friends, and was disliked of divers who wished a greater respect to have been carried to his Age and Place" (Spottiswood, ii. 156).

Such appears to have been the prevailing opinion regarding the death of this remarkable man, capable both with sword and pen, but

* 'Journal of Trans. in Scotland,' 1571-1572, p. 120. Hill Burton and Tytler each gives slightly different readings, without citing authority. The latter has

Frondibus, qui nobis talis poma feras.

† Besides his well-known 'Catechisme,' a quarto volume of 220 pages, black letter, 1552, he produced a small tract of two leaves, entitled 'Ane Godlie exhortacion maid and sett furth be the maist Reuerende Father in God Johane, Archibisoppe of Sancta Androis,' &c., black letter, 1559, and called in derision from the hawkers' price, 2 pence Scots, 'The Twa-penny Faith.' This tract was for ages confounded by Spottiswood and others with the more important book, until luckily a copy, though in a mutilated state, was found by the Rev. George A.

utterly unscrupulous; even though he was understood to have confessed to a share in the murder of the Regent, and was believed to have been concerned in the death of Darnley.

It is to the Latin couplet, and the vile use made of it, I would especially invite attention. It has been hitherto a subject of curious speculation for those who can look a little below the surface in History. As it stands, and in view of the purpose for which it was intended, the verse is unquestionably a clever production. It is neat and terse in a high degree, and, if only it were original, would, I consider, lack none of the characteristics of good epigram. The question arises, Who wrote it?

When the meagre modicum of culture possessed by the majority of Scotch gentlemen at this period is remembered, I think we may acquit them of the deed, whatever the will may have been. We are therefore forced to the conclusion that it was the composition of a Protestant ecclesiastic of some sort. Moreover, it should be borne in mind that at the time in question the Reformation in Scotland was an affair of a very few years' standing, and that many of the clergy of the National Church had belonged to the older faith, and held office in the older Church. This fact I am inclined to think affords a clue to the idea conveyed in the verse, which was probably not original with the writer. Most likely we have here another instance of the proverbial bitterness of a convert against his former faith.

Before me is a small manual of devotion ('Offic. Hebdom. Sanc. juxta formam Missalis, et Breviarii Romani sub Urbano VIII. correcti, &c., Venetiis, 1793, with copious explanations in Italian) still used, I believe, in the Romish Church. In it may be found a verse constantly recurring as a response throughout the recitation of a quaint, and evidently ancient, hymn, which an accompanying "dichiarazione" seems to attribute to Theodolf, Bishop of Orleans. It occurs in the Adoration of the Cross, a service used towards the end of Holy Week, and runs thus:—

Crux fidelis inter omnes arbor una nobilis,
Nulla sylva talis profert fronda, flore, germe,
Dulce lignum, &c.

I think the similarity between the form and idea of this verse and those of the wretched couplet affixed to the Archbishop's gibbet is striking, and further that there is a strong presumption of the latter being a shameful parody of the old verse. This presumption will be considerably strengthened if it can be shown that the verse in question was well known and commonly used in Scotland in the sixteenth century.

This can be amply shown, thanks to the labours of the late Dr. Forbes, Bishop of Brechin, who in 1864 published a highly interesting volume, privately printed, entitled 'Liber Ecclesie Beati Terrenani de Arbutnott missale secundum usum Ecclesie Sancti Andriæ in Scotia; Burntisland: e prelo de Pitsligo.' Thus we are enabled to refer to "a copy of the almost solitary specimen which time and the strong feelings of a later age have left us of the liturgies of a certain period of the ecclesiastical history of Scotland."* The work in question is a beautiful copy of a MS. Missal preserved in the family of Arbutnott, and dating from the beginning of the sixteenth century. Though differing in many respects from similar books of that period used in England, it is entirely in conformity with the usage of Sarum, as, I believe it has now been proved, were all such books in Scotland after the time of St. Margaret. This old Missal, which must have been used in the very district of the East of Scotland where the Archbishop's diocese lay, and was without doubt similar to many such books in use all over Scotland and, by consequence, well known to those who took part in the Archbishop's death, contains as part of the Service of the Adoration of the Cross

Giffen, Roman Catholic clergyman of New Abbey. Through the praiseworthy efforts of Mr. David Laing it was reprinted in fac-simile some years ago.

* From a record in the Register House, Edinburgh, it appears that the Regent Murray with his own hands burnt six missals belonging to Queen Mary. "Item, tayne be my Lordis Grace and brint VI. Mess Bulkins."

(Feria VI. die Parasceves, p. 141) the verse I have quoted.

This then is the evidence I have to submit in support of the theory that to the perpetration of one of those barbarous acts, of which, unhappily, there is no dearth in our annals, was added such a piece of execrably bad taste as I am glad to say is rarely met with in Scottish history.

ALEX. FERGUSSON, LIEUT.-COL.

CAXTONIANA.

Hampstead, Sept. 6, 1878.

In turning over the Catalogue of Harley Charters in the British Museum a few evenings ago, I came on the following interesting description of one of the deeds:—

"Littere quibus Frater Johannes Kendale Turcipelearius Rhodi ac Commissarius a Sexto Papa IV. ac vigore litterarum svarum pro expeditione in defensionem Insule Rhodi facta Commissarum deputatus concedit Johanni Ffridien et Katerine uxori sue licenciam Confessoris eligendi. Dat. Oxonie 18 Apr. A.D. 1480 Anno Pontificatus 2. Printed in mixed Gothic and Italic letters."

On reading this I instantly remembered the account given by Mr. Blades in his valuable 'Life of Caxton' of a similar Indulgence printed by our earliest printer, which, as far as I could remember (not having the book at hand for reference) tallied exactly with the description of the Harley Charter. On reaching the Museum the next morning, I sent for the document itself, and on comparing it with Caxton's copy, now among the treasures of the printed books in the Museum Library, I found it to be another copy of the same Indulgence. Unfortunately, however, it is evidently not from Caxton's press, as it is totally unlike any of his types. The Harley deed being dated at Oxford may have been the work of Theo. Rood, the first who set up a press at that University in 1478. If so it has hitherto been unknown, as it does not appear among his known works in the excellent Catalogue of the Caxton Celebration, compiled by Mr. Bullen, the Keeper of the Printed Books in the Museum. The date of the Indulgence printed by Caxton is on 31st March, 1480, that of Harley deed on 18th April, 1480. Mr. Blades tells us that the Rev. Joseph Hunter was aware of a third copy, whose date was 16th April, 1480. This copy seems to have disappeared since Mr. Hunter wrote of it to Herbert.

Another of the Harley Charters is a similar printed Indulgence, wherein the person's name to whom the licence is granted has been left blank. It begins "Robertus Castelle Apostolice sedis protonotarius et ad hec sanctissimi domini nostri pape Commissarius," and is dated London, 26th Febr., 1498.

EDWARD SCOTT.

NOTINGS RENOTED.

CERTAIN notings on Shakespeare notes appear to demand the acknowledgment of a note again; the more is the pity, for the tendency is to a truly Ptolemaic evolution of "cycle on epicycle, orb on orb." Still with faith in candour the responsibility may be faced. Candidly, I was not aware that the "untrimmed" of the folio in the lines,—

O Lewis stand fast, the devil tempts thee here
In likeness of a new untrimmed bride;

had ever been interpreted in the sense of which Dr. Brinsley Nicholson supplies illustrations which are interesting on their own account. No less candidly I must avow my opinion that they have no interest as bearing on the reading in dispute. I am given to understand that illuminations make it evident that the "hair hanging loose behind" of a virgin bride was anything but an exhibition of hair "dishevelled," but is ever shown well tended in any case, and was often even enriched with golden threads and jewellery. The word "untrimmed" as applied to hair is suggestive of uncut, and might be applicable enough to the beard of a gentleman crossed in love, as trimmed hair would scarcely imply hair "tied in the matron's knot," yet does not very naturally convey the sense of thrown loose. It

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would not be easy to discharge from "untrimmed" as descriptive of hair, maidenly or matronly, the disparaging intimation of the slovenly. This, of course, Dr. Brinsley Nicholson does not mean; it were inconsistent, indeed, with his words, "Doubtless a bride was uptrimmed then as now, and in every age. Doubtless also her hair was so far trimmed by art as to look more naturally and more beautifully flowing"; but this is to say that the so-called untrimmed hair was in truth very carefully uptrimmed, which is all that is contended for; but this admitted, how can it consistently be propounded that "the emendation of Mr. Dyce's alters the sense of the passage, weakens immeasurably its force, and destroys the meaning of 'new'?" As to the last point, indeed, what change could possibly destroy the meaning of the epithet "new," bestowed upon a bride who has just left the altar, I cannot conceive.

In conclusion, Mr. Dyce supplied from 'Romeo and Juliet' one instance of the phrase "trim her up" in direct connexion with the toilet of a bride preparing for church, and I added another from Massinger to parallel effect: required a *locus classicus* for the employment of "untrimmed" by Shakespeare or his contemporaries in as authentic a relation; "Tell me that and unyoake."

It has been further suggested, in a communication from Mr. W. Whiston, that in the passage from 'King John,' Act i. sc. 1, the omission of a stop at the end of the first line will answer every purpose, and give the sense contended for and required without further change. "There is no need for the alteration of 'slander'd' to 'slander,' and the folio version should assuredly stand." But Mr. Whiston overlooks that in the reading which he advocates,

I know not why except to get the land
But once he slander'd me with bastardy.

He himself makes as serious a change in the text of the folio by the insertion of an apostrophe in 'slander'd', as is that of the obliteration of the final *d*. Otherwise be it frankly admitted that there is no positive objection to this alternative, though to my own ear it is less acceptable.

A difference of opinion as regards the proposed change of "in arms" to "unarmed" in the lines—

For came in arms to spill mine enemies blood,
But now [in arms] unarmed you strengthen it with yours—
was to be expected in a question that is only between "excellent good sense" and better, and that by its nature and conditions cannot be decided positively. Here, again, the emendator is only concerned, in case he finds himself in a minority, as to whether it may not be a minority—such things have been—in which he may be well content to rest.

It seems worth while to give the publicity of the *Athenæum* to the redistributions of speech in 'King John,' for which I obtained the sanction of Mr. Dyce; but that as far as I am aware have not found their way at present beyond his last edition. The condemned readings are in brackets:—

HUBERT. Who's there? speak ho! speak quickly, or I shoot.
BASTARD. A friend. HUBERT. What art thou?
BASTARD (HUB.) Of the part of England.
HUB. (BAST.) Whither dost thou go?
BAST. (BUN.) What's that to thee? why may not I demand
of thine affairs as well as thou of mine?
Hubert I think.

W. WATKISS LLOYD.

Literary Gossip.

MR. RUSKIN hopes in a short time to be able to complete at any rate the eighth volume of 'Fors Clavigera,' together with a summary of the whole work. No number has appeared since his illness in March. He also intends, as soon as possible, to finish the 'Proserpina,' 'Deucalion,' and the 'Laws of Fesole' series. In connexion with the 'Laws of Fesole,' Mr. Ruskin intends to issue a folio series of engravings, from drawings by himself and others, as drawing copies for students.

The "authorized" Life of the late Bishop of Lichfield will be written by the Rev. H. W.

Tucker, M.A., Assistant-Secretary to the Society for the Propagation of the Gospel, who not only has in his hands the correspondence and papers of the deceased prelate, but has already received material aid from several of the American and Colonial bishops. Mr. W. Wells Gardner will be the publisher. The third edition of Bishop Feild's Life, by the same author, is in the press.

AN interdict has been obtained by Mr. Tennyson to restrain the *Christian Signal* from publishing one of his early poems, consisting of about 200 lines, entitled 'Confessions of a Sensitive Mind,' which had been announced to appear in that periodical last week. The poem in question, we believe, appears in Harper's American issue of Mr. Tennyson's poetical works published in 1871. This is a thin royal octavo volume, the index of which states that it contains additional poems printed exclusively in that edition.

MR. GLADSTONE will contribute an article to the *Contemporary Review* for October. It is a reply to the Abbé Martin's paper, 'What Hinders Ritualists from becoming Roman Catholics?' Prof. F. W. Newman supplies a paper 'On the Atheistic Controversy.' The same number will also contain an article from Prof. Stanley Jevons, 'On the Amusements of the English People'; by Mr. Goldwin Smith, 'On the Greatness of England'; and by Dr. Elam, 'On Liberty and Licence in Science.'

MR. GARDNER, of Paisley, has in contemplation a new edition of the poems of Thom of Inverurie, to which will be prefixed a new and authentic life. He will be glad to receive any newspaper-cuttings, letters, or MSS. bearing on the life of the poet. All such will be duly acknowledged and returned.

M. ÉMILE OLLIVIER's book on the relations of Church and State will appear in November.

M. JULES SIMON is engaged in writing a work entitled 'Le Gouvernement de M. Thiers.' This work will form two volumes, octavo, and as it will give, for the first time, an account of the important political events of that stirring period, written by an eye-witness who occupied an exceptional position, and coming from the pen of the eminent Academician, it will be looked forward to not only in France but throughout Europe as a book of no ordinary political and literary value. An English translation will be published almost simultaneously with the French original by Messrs. Sampson Low & Co., and may be expected before the close of the year.

CAPT. R. F. BURTON has sent to press two volumes entitled 'Midian Revisited.' They describe his last journey of four months in North-Western Arabia, to which a former volume, 'The Gold-Mines of Midian,' has served as preface or *avant courrier*. The book will be published by Messrs. C. Kegan Paul & Co.

MRS. AUGUSTA WEBSTER has in the press a volume in prose. It will bear the title of 'A Housewife's Opinions,' and deals, presumably from the point of view indicated by the title, with ways and needs of nineteenth century life. It will be published by Messrs. Macmillan & Co.

THE Rev. A. H. Sayce writes to a correspondent that among the clay and bronze fragments which have arrived from Assyria

to the British Museum, he found one or two fragments belonging to the Creation series of tablets. Also some new facts relative to the syllabary and dictionary literature. We may further mention that subsequent examination and reparation of the bronzes from Balawat excavated by Mr. Rassam show that they are parts of two folding-doors.

THE work on Sennacherib by the late George Smith will appear shortly.

THE long-expected second volume of Prof. Mayor's valuable edition of Juvenal will very shortly be issued by Messrs. Macmillan & Co. The last sheet is returned for press. We understand that the professor means now at once to set to work upon a school edition, which will appear in Messrs. Macmillan & Co.'s Classical Series.

THE Chetham Society will shortly receive an addition to their already extensive series of publications, viz., a new volume of 'Miscellanies,' by the Rev. Canon Raines. We regret to hear that the learned Canon is suffering from illness, which, we fear, may have retarded the issue of this work.

Yih che sin luh, or "Magazine for the Promotion of Knowledge," is the title of a Chinese monthly periodical which is now published in Peking by Dr. Edkins, the well-known author of several valuable works on the Chinese language. The number for June is before us. It contains twenty-nine pages of well-written and well-printed matter, and the articles—one of which, on 'Light,' is illustrated—are on subjects which are likely to interest as well as instruct its Chinese readers.

MESSRS. CHATTO & WINDUS have in preparation for early publication 'A History of Our Own Times,' from the accession of Queen Victoria to the Berlin Congress, by Mr. Justin McCarthy, in four volumes; a new and cheaper edition of 'The Life of the Greeks and Romans described from Antique Monuments,' translated from the German of Guhl and Körner by Dr. Hueffer; and reminiscences of the war in Turkey, by Mr. J. D. Gay, special commissioner for the *Daily Telegraph*, to be entitled 'Plevna, the Sultan, and the Porte.' Mr. Julius Beerbohm's narrative of a journey on horseback from St. Julian to Sandy Point in the summer of 1877 will be published, with illustrations from sketches by the author, in a volume entitled 'Wanderings in Patagonia; or, Life amongst the Ostrich Hunters of the Pampas'; a Norman and Breton tour made by Mr. Thomas R. Macquoid and Mrs. Macquoid will be depicted in an illustrated book, entitled 'Pictures and Legends from Normandy and Brittany.' Messrs. Chatto & Windus further promise a volume of popular science, 'Pleasant Ways in Science,' by Mr. R. A. Proctor; 'Leisure Time Studies, chiefly Biological,' by Dr. Andrew Wilson, lecturer on Zoology and Comparative Anatomy in the Edinburgh Medical School, with numerous illustrations; 'The Reader's Handbook of Stories, Plots, Characters, and Allusions,' by Dr. Brewer, author of the 'Guide to Knowledge'; 'Tales of Old Thule,' by Mr. J. Moyr Smith, profusely illustrated by the author; and a new volume of the "Secret Out" series of books on home and outdoor amusements, 'The Pyrotechnist's Treasury; or, Art of Making Fireworks,' by Mr. Thomas Kentish, with numerous plates.

In fiction the same publishers will shortly

issue Mr. Wilkie Collins's two stories, 'My Lady's Money' and 'The Haunted Hotel: a Mystery of Modern Venice'; Mr. James Payn's new novel, 'Less Black than we're Painted'; and a story by Leith Derwent, a new writer, entitled 'Our Lady of Tears'; also cheap editions in their series of "Piccadilly Novels" of Mrs. Lynn Linton's 'World Well Lost'; 'By Proxy,' by Mr. James Payn; 'Juliet,' by Mrs. Lovett Cameron; 'Miss Misanthrope,' by Mr. Justin McCarthy; and 'By Celia's Arbour,' by Messrs. Besant and Rice.

FOR the fourth year in succession Mr. Francillon, author of 'Zelda's Fortune,' 'Pearl and Emerald,' &c., is engaged upon a Christmas annual. It will be published, as usual, by Messrs. Grant & Co.

MR. EDWARD SMITH's new biography of Cobbett is now in the press.

AT the meeting of the Library Association on Friday, the 6th instant, a paper was read by Mr. Frost on Sir F. Ronalds's catalogue of books on telegraphy, electricity, and magnetism. Sir F. Ronalds, it will be remembered, published a work on the electric telegraph as far back as 1823. The letter of Mr. Barrow, Secretary to the Admiralty, curtly refusing to adopt the new invention is at the present day at least a curiosity. A paper was also read by Mr. E. C. Thomas on a proposed Index to Collectanea Literature, embracing Critical Essays and Miscellanies that are not within the scope of Mr. Poole's Index to Periodical Literature. Preparations for the approaching annual meeting of the Association were advanced a stage, and we are requested to state that all papers intended to be read at that meeting should be sent to the Secretaries not later than the 20th instant.

MESSRS. GEORGE ROUTLEDGE & SONS announce the following new books: 'The Baby's Bouquet,' by Mr. Walter Crane, a companion volume to 'The Baby's Opera'; the pocket volume edition of Mr. Longfellow's Poems in a box; Dodd's 'Beauties of Shakespeare,' with illustrations by Sir John Gilbert, R.A.; a new edition of 'Dr. Syntax,' with Rowlandson's illustrations; a new edition of Roby's 'Traditions of Lancashire'; Burns's Poems, edited by Mr. Charles Kent; Horne's 'Life of Napoleon,' revised by Mr. Townshend Mayer, with Vernet's illustrations; 'Paul and Virginia,' with 300 illustrations; 'Picciola,' with ten steel plates by Flameng; 'Every Girl's Annual,' edited by Alicia Amy Leith; 'Drawing-Room Amusements and Evening Party Entertainments,' by Prof. Hofmann; 'Uncle Joe's Stories,' by Mr. Knatchbull-Hugessen, M.P.; 'The Child's Delight,' by Mrs. Adams-Acton; and the new volumes of Routledge's 'Every Boy's Annual' and 'Little Wide-awake.'

MESSRS. GROOMBRIDGE & SONS have in the press, and will shortly publish, a new novel, entitled 'Among the Welsh Hills,' by Miss M. C. Halifax, the author of 'After Long Years.' The same publishers also announce 'A Guide to the Matriculation Examination of the University of London,' to be issued in their series of manuals.

MESSRS. GRIFFITH & FARRAN will publish during the coming season a story for boys by Mr. A. R. Hope, entitled 'Buttons,' the narrative of the trials and travels of a young gentleman.

THE next number of the *Westminster Review* will contain an article on Bulgarian literature, with translations of several Bulgarian national ballads, by Mr. Morfill, of Oriel College, Oxford.

PROF. DRAGOMANOV, lately of Kiev, has commenced the publication at Geneva of a review in the Little-Russian language, entitled 'Hromada' (the Community). Two numbers have appeared, the contents of which are of a socialistic character, and remind us of the once celebrated 'Kolokol' of Alexander Herzen.

DR. DEECKE, of Strasbourg, has been examining lately Etruscan monuments in the British Museum for his forthcoming work on Etruscan Inscriptions.

PROF. SCHRADER, of Berlin, has brought out an important volume on Assyrian literature with the title of 'Keilinschriften und Geschichtsforschung, ein Beitrag zur monumentalen Geographie, Geschichte und Chronologie der Assyriener.'

UNDER the title of *Annales de l'Extrême-Orient* a monthly illustrated review has been started in Paris, the object of which is to keep the Western world informed of the literary, artistic, and scientific (especially geographical) progress of Southern Asia, the Malay Archipelago, and Australia. From the first number it would appear that the Dutch Indies are to receive the lion's share of attention in the new periodical. The editor is Count Meyners d'Estrey, a well-known geographical writer connected with the Indian press. Separate maps are to form a special feature of the review, the first issued being a reproduction of von Rosenberg's map of the great Bay of Geelvinck. Dutch Oriental literature is so much of a closed book to English and French readers that a publication of this kind in French will, if properly conducted, supply a real want.

AMONG recent German publications are the letters of the Archduke John—a monument to whom was unveiled at Gratz last Sunday—under the title of 'Erzherzog Johann von Oesterreich und Sein Einfluss auf das Culturleben der Steiermark, Briefe aus 1810-1825.'

'THE MARTYR OF GLENCREE,' a story of the persecution in Scotland in the reign of Charles the Second, and particularly of the drowning of Margaret Wilson, aged eighteen, at Wigton, will be published early next month by Messrs. Sampson Low & Co.

MR. HODGES has in the press a volume of lectures and sermons, entitled 'Priestcraft and Progress,' by Mr. Stewart D. Headlam, B.A., late curate of Bethnal Green. The Bishop of London, it will be remembered, revoked Mr. Headlam's licence, on account of his advocacy of the theatre, and of other rational amusements for the people; and this although the Bishop invites actors to his garden parties. Mr. Hodges will also, on the 1st of October, commence a series of stories of modern life, to be issued weekly, under the editorship of the author of 'A Trap to Catch a Sunbeam.'

WE may record of new books in French: 'Notes d'un Curieux,' by Baron de Boyer de Sainte-Suzanne (Monaco); 'La Ligue dans le Vexin Normand: Journal d'un Bourgeois de Gisors (1588 to 1617)', the third volume of the *Revue Historique et Archéologique du*

Maine, and the second volume of the 'Chronique Bordelaise,' by Jean de Gaufretau; 'Des Cinq Escoliers sortis de Lausanne brûlés à Lyon' (Geneva); Ern. Thoinan's 'Un Bisaïeu de Molière: recherches sur les Mazuel Musiciens des XVI^e et XVII^e Siècles alliés de la Famille Poquelin'; the first volume of a 'Collection des Documents Inédits' relating to Troyes and Southern Champagne (among them letters of Voltaire to d'Alembert); 'L'Espagne au XVI^e et au XVII^e Siècles, Documents Historiques et Littéraires,' edited by M. A. Morel-Fatio; 'Les Ponts de L'Amérique du Nord,' by M. L. Ant. Comolli; and the first part of the 'Bibliotheca Sinica,' a bibliographical list of works relating to China, by H. Cordier.

THE *Perseveranza* of Milan has commenced a complete series of translations of the novels of Messrs. Besant and Rice. The first in order is 'La Farfalla Dorata' ('The Golden Butterfly'). 'Ready Money Mortiboy,' and other works of the series, are also promised.

SOME two years ago we noticed with praise a volume of songs called 'Heather Bells,' by Mr. W. Allan, of Sunderland. Mr. Allan has another volume of verses in the press, styled 'Rose and Thistle.'

MESSRS. MACMILLAN & Co. have in the press and will publish shortly 'The Student's Guide to the Medical Profession,' by C. B. Keetley, F.R.C.S., assistant-surgeon to the West London Hospital. The volume will be uniform with Mr. Ball's 'Student's Guide to the Bar.'

MESSRS. STRAHAN & Co. will shortly publish a new work by Dr. Cunningham Geikie, author of 'The Life and Words of Christ.' It is called 'The English Reformation: How it Came About, and why We should Uphold It.'

SCIENCE

Domestic Medicine and Hygiene; being a Short Account of the more Common Diseases, their Causes and Treatment, written in Plain Language. By William J. Russel, M.B. (Everett.)

THE training necessary for the man who desires to make a profession of the healing art is tolerably well known to the public. Before a student is technically considered competent to practise medicine or surgery, he must pass through four years of toil and self-denial. Two winters must be spent in a dissecting-room with attendance at a tedious number of lectures on half-a-dozen sciences. Two more are passed in the wards of a hospital among fever, suffering, poverty, and vice. These duties are varied by visits made to back-slums in order to assist in ushering fellow-creatures into an existence commenced, in their case, under the worst social conditions. In addition to these disadvantages, the beginner finds he has joined a class of young men most unfairly lacking the prestige which surrounds military, legal, and divinity students. The tasks which the idlest medical student cheerfully undertakes should alone entitle him to respect. The youth who even "just scrapes through" his examinations has acquired a vast mass of facts, as any non-professional person must admit on merely glancing at a text-book on anatomy or surgery. Yet, after four years' hard labour, it is only too well known that

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the conscientious surgeon or physician still feels inadequate to treat patients on his own responsibility, and almost invariably continues to walk the hospitals for a year or two longer, and to hold some responsible junior appointments before establishing himself in practice.

Such being the case, what is the position of a non-professional man who, suddenly called, through various not uncommon circumstances, to treat disease, has to rely on a popular work? We fear that the manual will, as a rule, fail to assist him, for the simple reason that he does not know what complaint to look for in its pages. Besides, he may have a preconceived opinion, and believing the sufferer has a certain distinct disorder he will refer to the article on that malady in the manual, and noticing the description of certain symptoms only, he will be corroborated in an opinion which may turn out to be false. He may also, on the other hand, find the details of a disorder which he erroneously believes to be the same as that he is called upon to treat.

These are only a few of the many disadvantages inseparable from "popular" works on medicine. That plain directions for cases of emergency may justifiably be published for public use there can be no doubt. The particular manual under consideration labours under all the general defects above referred to, but the author has done his best to supply his readers with concise details, expressed in plain English, which may prove valuable in cases of poisoning and similar casualties. It

would have been better had he confined himself to subjects thoroughly comprehensible to the unexpert mind. The chapters on "Local Injuries" and "Acute Poisoning" are remarkably good. In giving the treatment of obstruction of the bowels Dr. Russel should not have omitted to state that the previous existence or absence of a hernia should always be inquired for. When that disease is found to have existed, and information at once given to a medical man when he can be found, much time will be saved, and much painful and unnecessary handling of the patient may be avoided. Lastly, the author must be congratulated for having kept his manual entirely free not only from indelicate subjects, but from needless sensational accounts of the more severe and painful symptoms of serious diseases, so common in works of this description.

CENTRAL ASIA.

It would appear that the Russian traveller Prejevalsky in his last remarkable journey in the heart of Central Asia did not explore Lob-Nor at all, as he claims to have done. Baron Ferdinand von Richthofen, one of the first comparative geographers of the day, has examined the account of the journey, more especially by the light of Chinese literature, and proves, almost incontestably to our thinking, that the true Lob-Nor must lie somewhere north-east of the so-called Kara-Kotchun Lake discovered by Prejevalsky, and that, in all probability, it is fed by an eastern arm of the Tarim river. This, at all events, would account for the remarkable diminution in bulk undergone by the waters of that stream as they proceed southward, which could not but strike an attentive reader of the Russian explorer's narrative. We have not space to reproduce all the arguments which Von Richthofen adduces, but the more important are these:—Prejevalsky's lake was fresh, whereas Lob-Nor has been called *The Salt Lake, par excellence*, in all ages; Shaw, Forsyth, and other authorities report that the

name Lob-Nor was well known in those regions whereas Prejevalsky found no such name applied to his lake; the Chinese maps, of the accuracy of which Von Richthofen has had repeated proofs, represent Lob-Nor as lying more to the north-east, and call two lakes, lying nearly in the position of those discovered by Prejevalsky, *Khas-omo*, *Khas* being the Mongolian for jade, a famous product of Khotan, of which medieval traders from China went in quest, passing by these very lakes *en route*. Another important argument is, as we have mentioned, based on the bulk of water discharged by the Tarim at its mouth. Von Richthofen's theory presupposes that the Tarim river has altered its course, and that the main rush of water is now south-east, instead of due east as formerly. The whole question is well worthy of further investigation, and it is possible that Prejevalsky, whom a recent telegram from St. Petersburg reports as about to return to Central Asia, may be enabled to elucidate it. He will return to Zaissan, the Russian frontier post, and thence endeavour to make his way into Tibet by way of Barkul and Hami. It is, however, certain that he will encounter great, if not insuperable obstruction, for we learn from private advices from India that the ill-advised publication in the Chefoo Convention of the then proposed Mission to Tibet has resulted in the issue of the most stringent orders to the Tibetan officials at all the various routes and passes to allow no European traveller to enter into the country on any pretext whatever.

From Semi-rechensk we learn that two officers have been sent from Fort Naryn to make topographical reconnaissances in the Issy-kul district. They are to survey a route between Naryn and Kashgar (probably that leading over the Bogashta and Terekki passes), and complete Baron Kaulbar's surveys of 1868 and 1869. The country about Kuldja will not be examined this year, it having been reconnoitred as far east as Manas, and on the Chinese side as far as Karashahr. These surveys have been completed by Capt. Larionof, who has also traversed the Sary-Djas and Muztag ranges east of Lake Issy-kul, the only route across which is that leading to the Muzart Pass and beyond to Aksu and the Chinese dominions southward. Capt. Larionof has compiled a map and a list of barometric heights.

The Russian troops are said to be dispersed along the frontier to guard against any incursions of the Chinese troops. The latter are very indifferently drilled and armed; each soldier is armed with either a gun or pike, in the proportion of two pikes to every three guns, while the officers are armed with American rifles. Famine is said to be imminent in Dzungaria, and in Kashgaria there is complete anarchy, the different provinces being in a state of chronic rebellion, which the Chinese have enough to do to put down.

To the west again, in the region intervening between Bokhara and Afghanistan, the Russians are displaying great activity and energetically following up their movements for opening up communications with Afghanistan. The troops recently concentrated at Jam, on the Bokharian frontier, have, it is true, been recalled, apparently on account of orders from St. Petersburg; but arrangements have been made for continuing the telegraph line running from Tashkent to Samarcand, up to Kata-Kurgan, and thence away to the Oxus, probably by way of Karchi, and the Amir of Bokhara is proffering ready help. Russian relations with Afghanistan are said to be friendly. The last news which had reached Tashkent from the Russian mission to Cabul, which is headed by Major-General Stoletof (not Abramoff, as currently reported in all our papers), was that it had advanced to Heibek (about 200 miles from Cabul), from which it may be assumed that the party journeyed via Tashkurgan and the Bamian Pass, leaving Balkh untouched on the right. They were reckoning on arriving at Cabul on August 3rd.

A scientific expedition has been despatched from Samarcand to explore the mountainous Hissar country. It will travel from Samarcand

to Shahr-i-Sebz, the birthplace of Timur, thence advance to Debi-nau by way of the Sangri-tag Pass, a new route, and thence on to Dushambe, Kafirnihan, and Gharm, after which it will diverge to the south, and visit the Pamir. This expedition is evidently intended to supplement the work of the Hissar expedition of 1875, and to connect their surveys with those of Skobeloff's expedition to the Pamir and Karategin during the autumn of 1876. Further to the west the routes between Jam Sherabad and Kelif have been recently carefully surveyed by Col. Maief, with the object of throwing complete light on the best communications between Samarcand and the Afghan dominions.

MEETING FOR THE ENSUING WEEK.

TUES. Horticultural, 11.—Fruit and Floral Committees. 2.—Election of Fellows.

Science Gossip.

THE Rectorship of the Berlin University, which was last held by Prof. Helmholtz, has been bestowed upon Prof. Zeller.

THE President of the Academy of Sciences of Paris, M. Fizeau, has been appointed to fill the post occupied by Leverrier in the Bureau des Longitudes.

SEVERAL attempts have been made to raise a fund sufficient for the erection of a statue of Joseph Nicéphore Nièpce at Chalons-sur-Saône. These have not hitherto been successful. A committee is now formed for the erection of a monument in memory of Nièpce, one of the earliest of photographers.

WE learn from the 'Mineral Statistics of the United Kingdom for 1877,' just issued by the Stationery Office, that the total value of the metalliferous and earthy minerals and coal raised last year was 58,398,071*l.* sterling. The coal raised was 134,610,763 tons, valued at 47,113,767*l.* Of iron ore we raised 16,692,802 tons, of the value of 6,746,668*l.* The metals obtained had a value of 18,742,960*l.*, and the useful earthy minerals and salt is valued at 2,424,679*l.* The total value being 68,281,406*l.*

THE French Association for the Advancement of Science is to meet next year at Rheims, and in 1881 at Algiers.

THE Académie des Sciences of Paris has just issued Tome I. and II. of a new edition of the 'Œuvres Complètes' of La Place, the eminent astronomer. The work is printed in a handsome quarto form, under the editorship of the Permanent Secretaries, and Tome I. is enriched with a striking portrait of La Place, engraved by Tony Goulière from the painting by Naigeon.

WE regret to have to record the death, at Kiel, of Prof. von Asten, at the early age of thirty-six. He was one of the many pupils of the late Prof. Argelander, of Bonn, and had been for some years energetically engaged in astronomical labours at the fine observatory at Pulkova. His name is extensively known in connexion with some of his investigations, particularly those which he successively made concerning the orbit of Encke's comet and the interesting question of the influence of a resisting medium in space upon cometary motions.

THE copyright of the well-known *Farmer's Almanack*, which has been published for many years by Mr. Ridgway, of Piccadilly, has been purchased by Messrs. Cassell, Petter & Galpin, and it will be incorporated with the *Live Stock Journal Almanack*, which will be published henceforth under the title of *The Live Stock Journal and Farmer's Almanack*.

THE death is announced of Capt. Felix Jones, well known for his services as a surveyor in the Eastern Seas and in Mesopotamia.

FINE ARTS

DORE'S GREAT WORKS. 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 3½ by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caiphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

THE PRIVATE COLLECTIONS OF ENGLAND.
NO. XXXVII.—HORNBY CASTLE, BEDALE; MARSKE, RICHMOND.

THE Duke of Leeds most liberally gave us permission to see and write about the pictures in his ancestral home at Hornby, and we have to thank His Grace for the opportunity of seeing at leisure a mansion which, although rarely inhabited by the owner, has a charming air of combined homeliness and stateliness, which is curiously characteristic of the great houses of the reigns of William the Third, Anne, and George the First. The architecture of Queen Anne's day is quaintly mixed with the latest Gothic in a vast structure that comprises large wainscoted rooms less lofty than our age demands, more regular than the taste of the latest *rococo* compelled.

The paintings in Hornby Castle have never been described *en masse*, and few or none have been exhibited. It is a pleasant thing to learn that this lordly house is likely to be filled again with home voices, and warmth and light, for it contains, besides memorials of distinguished inmates, a world of quaint and beautiful furniture, such as bedsteads, mirrors, cabinets, knick-knacks of family treasures, besides screens, chairs, tables, hangings and couches, the mass of which date from the Revolution to about 1720, and what is apparently an inexhaustible store of Dresden and Sévres porcelain, Saxon statuettes, and precious Viennese china, all gold and sumptuous colours, Indian arms, chests, and sculptures in ivory, which have enormous value, and exhibit ineffable delicacy in chiselling. Many of these ivories were brought from Seringapatam by Lord Wellesley and given to the Duke of Leeds. They had been originally the property of the "Lord Tippoo." Here is a "miraculous" toilet service of silver filigree, a present from Louis XIV. on a very remarkable occasion to "Danby" of historic fame. Here, among other interesting reliques, is a quaint little coffin-shaped gold casket, suitable for a pendant, enamelled with black, and inscribed "Within is deposited all my Friends' Hair," and, by a family tradition, said to contain the locks of Queen Elizabeth and her friends. The tradition is not to be rejected because the casket is less ancient than the legend vouches its contents to be. Here likewise is a Lord Chamberlain's gold key, supposed to have belonged to Sir Conyers D'Arcy, or to Lord Lindsey. This relic is almost certainly genuine. Bridget, second daughter of Montagu Bertie, Earl of Lindsey, Lord Great Chamberlain of England *temp.* Charles the First, married Thomas, first Duke of Leeds; Peregrine Bertie was Vice-Chamberlain of the Household to William the Third and Queen Anne, 1690-1706: either of these might have left the relic at Hornby. Among other attractions of the castle is a very curious and fine portrait of Farinelli, by Pompeo Batoni, which was doubtless left by the musical Lord Holderness, a D'Arcy who lived here, and was the so-called "Impresario Holderness." He was a member of the Newcastle Cabinet, whom Horace Walpole, and others—especially that trenchant satirical draughtsman George, first Marquis Townshend—delighted to caricature. Mason attended Lord Holderness's funeral in Hornby Church just a hundred years ago, and wrote to Walpole to tell him that he had done so.

Here are a vast number of family portraits, most of which are more or less curious; some represent noted men and famous ladies, members of the houses of D'Arcy, Conyers, Godolphin, Osborne, and their political allies and relations. The portraits are the works of Van Dyck, Lely, Kneller, Jervas, Zoest, Wyke, Martin, Romney, and Reynolds. Among these is "Sir Joshua," by himself, a picture

which he gave to Francis, fifth Duke of Leeds, his friend, and a noted *virtuoso*, who figures in the Dilettanti Picture, No. 1, with Constantine John, Lord Mulgrave, whose lineaments we studied at Mulgrave Castle. The place is a treasury of *objets d'art*, prints, and antiquities, including a few sculptures and inscriptions. These examples are dispersed throughout the numerous rooms of the vast house. We select from the crowds of pictures the following works of unquestionable merit and interest, and arrange them according to schools of art.

The Italian paintings at Hornby are few; they include ten admirable Canaletti. The first is 'A Regatta on the Grand Canal, Venice, held in honour of Frederick IV., King of Denmark, March 4, 1709.' A crowd of richly-decorated gondolas and other craft covers the water, a most animated scene, represented with the painter's peculiar mechanical and blackish sun shadows, but retaining all the charm of his work in the lighted buildings. The next is the 'Bucentaur before the Doge's Palace,' and innumerable boats. The third depicts 'The Piazzetta of St. Mark,' in sunlight, with a great many figures. The fourth shows the reverse of the last, looking towards the statue of Bartolomeo Colleoni, with the lofty white dome of the great church behind it, the column of St. Theodore on our right. All these pictures, which are in the Billiard Room, have been fairly well restored, but to this process may be due something of the mechanical character of the details. There are other Canaletti in the Second Drawing Room. Of these is one giving a noble whole-length view of the Campanile at Venice; on the left the ducal palace, the scene in rosy light of very fine quality; the great building of the Piazza, with its long range of arcades, faces us. There is yet another Venetian view, with the Rialto in angular perspective to our left, a picture of charming sunlight effect, very brilliant and broad in local colour. Another painting presents a vista of the Grand Canal; this is followed by 'The Piazza of St. Mark,' with the three tall red standards and their bronze sockets in front in a line; the quadrangle is seen beyond them in equal perspective, which makes the work look formal, whereas it is really a very noble view, severe, and impressive to a high degree in its simplicity. It is taken from before the front of St. Mark's, and includes the base of the Campanile. The next Canaletti gives a reverse view of the last, the façade of St. Mark's, the three standards and the Campanile in the mid-distance at full length; the light is from our right: a noble picture, very sunny, solid, and carefully treated throughout. Lastly, a 'A View of Venice with the Front of St. Mark's,' including the base of the Campanile on our left, the tower rising beyond the limits of the picture; it includes many figures, and is distinguished by a beautiful, calm, and brilliantly pure sky. In a recent paper of this series it was pointed out that one of the indispensable acts of English noblemen "on the grand tour" was to buy Venetian views of Canaletti; Hornby Castle suggests this practice, Castle Howard confirms it. No doubt a great many of these works were painted during Canaletti's sojourn in England.

Rosa di Tivoli's pictures of sheep and goats are very common in English collections; they were in vogue when this gallery was formed, and here we find a good example, showing two goats, sheep, and a man, in the painter's masculine and *quasi* Neapolitan style, with strongly exaggerated lights, and shadows exceeding nature, in brownness and depth of tone. Pannini painted the fine, richly-coloured and luminous 'Interior of St. Peter's at Rome,' looking east, a masterpiece of linear perspective, in admirable keeping throughout. The companion picture by the same gives a vista of the 'Interior of St. Paul's, Rome,' with its range of antique Roman columns and the paintings on the wall above them. It is extremely rich and warm in colour and charmingly lighted. We believe this picture has been engraved. Here is a good example of the often-repeated copies from Domenichino's 'St. Catherine,' with the wheel of her

martyrdom. By Pompeo Batoni is the portrait of 'Farinelli,' to which we have already referred as an interesting feature in a house which is closely associated with that patron of singers, the last Earl of Holderness, the peer whose troubles with Madame Mingotti and the opera-house in which she played so many outrageous pranks have been freely recorded by Horace Walpole and others of his day. An etching, the original of which was probably by George Townshend, and No. 3533, in the British Museum collection of Satirical Prints, shows the earl and his countess on their knees before Mingotti, with Mr. Fox, Lord Lyttelton, and other adorers, in which the first-named peer expresses one of the strangest of wishes—"if he could but sing so," i.e., like Mingotti, and the songstress triumphs over Shakespeare, Dryden, and Jonson. The portrait of Farinelli refers to an earlier series of opera squabbles than those caused by Mingotti; it is a half-length life-size figure, holding a dove: in the bird's beak is a laurel, and, by way of pendant to the wreath, a jewel like a human head, with the words "Vn Mintri" on a scroll of music. The picture is a capital specimen of Batoni's manner. It is smooth, clear, well drawn, and neatly modelled, and the local and general colouring is bright. The face is animated in character, and the singer was not more than thirty years of age at the time he sat. This portrait was probably painted in Italy, before 1735, when Hogarth satirized Farinelli in 'A Rake's Progress' Plate II. The singer arrived in England in 1734, and his advent caused such raptures that Hogarth included in his picture a drawing of a lady kneeling, offering her heart, and exclaiming, "One God, one Farinelli!" There is another portrait of Farinelli at Hornby Castle, which is larger and very characteristic, but not so good as the above.

The Low Country pictures include a magnificent whole-length life-size portrait of James, then Sir James Livingston, afterwards Earl of Newburgh, in a black dress, standing bare-headed, with one hand in his breast; a large dog is at his side, on whose collar is "M.P." The expression of the face is extremely grave and astute; the carnations are reddish and dark; the flesh is modelled in broad, solid, and masculine way; the chromatic scheme of the picture indicates the Genoese manner of Van Dyck at its best. R. Cooper engraved a portrait of this noble from a drawing in the "King's 'Clarendon.'" An old whole-length portrait of Lord Burleigh in his robes, with a white staff and hat, an *enseigne* in the hat and a thick gold chain about it, is erroneously ascribed to Holbein. It is, of course, not so old a picture, a fine work in quite a different style from his. It has been said to represent Lord Burghersh (Fane, Earl of Westmorland), but the Lord High Treasurer's white staff is against this theory, nor does it agree with the style, which is that of an earlier date. Lord Burghersh was never Lord Steward of the Household, so that the staff cannot indicate this office; looking at the style of the picture, it might represent William, Lord St. John of Basing, who held the last-named post for nearly fifteen years. Here, too, is a first-rate repetition of Van Dyck's Lord Strafford, with the dog, like one at Wentworth Woodhouse (No. 5). Here is another Strafford, probably by Van Somer, life-size, whole-length, standing in a dark olive dress, embroidered with silver; a very soundly and learnedly painted picture, of a serious kind, and painted in the Flemish mode which preceded that of Rubens and Van Dyck. Here is another good portrait of the Earl of Westmorland (Neville). We likewise noticed a capital old repetition of Van Dyck's famous grouped portraits, now at Windsor, of the family of Charles the First, with the great dog in the middle of the group. In a bedroom at Hornby is a capital sketch, probably by Van Dyck himself, of the Windsor picture of Charles the First, whole-length on horseback, moving to our left; likewise an ordinary copy from the famous 'Strafford and Mainwaring,' the original of which belongs to Earl Fitzwilliam. A portrait, which is very good indeed, of Sir Walter Carew in a mask, is ascribed in error to Holbein.

Among the "curiosities" of this house is a fine old carving in oak of the Earl of Darnley's "Thomyris with the Head of Darius," by Rubens, which was lately at the Royal Academy.

Here is a capital "Scene in a Wood," remarkable for warmth and richness in lighting, but the shadows are heavy and opaque; it is in the manner of Jacob Ruysdael, and signed "R. Vrist," commonly known as John Regnier de Vries, supposed to have been a pupil of J. Ruysdael's, and doubtless the painter of numerous pictures which bear the master's name, under which likewise go, we fear, not a few finer things than Vrist's—the sombre jewellery of Verboom. The last was an artist who, to have painted so finely as he did, e.g., the landscape in the Musée at Amsterdam, and one of those at Nostall Priory, must have produced a much greater number of pictures than those which now bear his name, whereas Ruysdael could not have produced during the fifty-six years of his life the four hundred and fifty pictures which amateurs have agreed to award to him, to say nothing of the equal number the badness of which could deceive no one. A good many of the best of these works are Verboom's, the tolerable specimen are the best that Vrist gave to the world. How any man gifted with eyesight could assign an Everdingen to the landscapist of Haarlem passes our understanding; nevertheless, it is probable enough that Everdingen could have produced "Ruysdaels" by the dozen if he chose.

The next Low Country picture is a Schalken, a woman with a candle, which she shades with one hand, so that the light is reflected from her features, and shows through her fingers. It is a capital specimen of the artist's powers in the manner and in the vein of invention by which he is most frequently known. A thoroughly characteristic Le Nain, by one of the three brothers whose works it would be difficult to separate, giving each to each, hangs near the Schalken. It is styled "A Flemish Cottage," and comprises figures of a peasant family seated at a tub-table before a large dish of food. It is carefully and smoothly painted, with the peculiar thinness of pigment, lightness of touch, and, above all, the prevailing greyness of tone, excess of faint ashy browns, which distinguish the pictures of one brother from those of the other. The probability is that this is the work of Louis Le Nain. It is very like the picture in the Louvre known as "Le Repas Villageois"; where peasants are eating at a table, and a woman is making lace.

By Wyke, William the Third's battle painter, whom that king employed to counterbalance Louis XIV.'s Van der Meulen, is a good picture of the Duke of Schomberg (?) at the Boyne (?). Near it is a battle-piece, ascribed to Philip Wouwermans, and very likely to be by Jan Van Breda, if not by Peter Wouwermans. In the Steward's room hang a pair of charming portraits, seemingly by Kneller, of Lady Portmore and her sister, seated *vis-à-vis*, with dresses to match, and suggesting the taste of Jervas in their prim graces, their "tea-cup" stateliness. In a bedroom is a capital Kneller of Elizabeth (born Harley, daughter of Robert, Earl of Oxford), first wife of Peregrine, third Duke of Leeds; she is young and beautiful, and her portrait is unusually animated and sweet for a Kneller; she is seated, a three-quarters length figure, in a red dress. We must not omit a fine Lely of the Countess of Southampton, young, full-length, moving to our left, the face to the front, flowers between the fingers, wearing a white satin dress and a purple scarf: an admirable specimen of the school of Van Dyck, showing what a very able follower Lely was. Here likewise is another Kneller; of the Duchess of Devonshire, probably Mary, born Butler, in a grey dress, with a red scarf. In one of the corridors is a very good portrait said to represent Shakespeare, and certainly by no means unlike the Chaudou portrait, which we take to be the most credible of all which bear this name. The Duke of Leeds' picture is nearly if not quite as old as that which is now at South Kensington.

Two pictures of very considerable interest and

importance next command attention. One of these is the "Portrait of Montrose," a life-size, full-length figure on a piebald horse, which is in profile to our right; the picture hangs in the Great Hall at Hornby Castle, near the fine Van Dyck of the Earl of Newburgh to which we have before referred. It is in all probability a Spanish picture, though not a Velasquez; for it displays neither the great and powerful sense of harmony, and the peculiar silveriness in colour and breadth of tone, nor the keeping and broad chiaroscuro, in producing which Velasquez has been approached by only some half a dozen painters, and equalled by none. It is difficult to understand that Velasquez could have painted Montrose. There is a lack of animation in this portrait, a lack of grace and of freedom in the action, pose, and design throughout, which are characteristic neither of the painter nor the captain. There is considerable difficulty in identifying with the man any of the portraits which bear the name of Montrose, and therefore it would not be fair to contrast this really fine work with others bearing the name of Montrose. Velasquez would not put a horse on canvas in so naive a view as appears here—a profile proper; nor would he have done so without other movement than that of going straight forwards, as this one does with an ungraceful and heavy air. The rider has a similar movement to that of his steed, and he sits unskillfully in the saddle, turning towards us a handsome face of a Spanish type; the forehead is surrounded by dark, short, curly hair, the expression is serious and marked by thought rather than energy. How differently Velasquez could paint a piebald horse, a difficult matter in chiaroscuro, any one may see in the Duke of Westminster's "Infant Don Balthazar Carlos" (84). Technically speaking, the Duke of Leeds' picture is a highly interesting work, distinguished by much warmth and richness of colour, the solid and laborious handling assorting with a timid design.

The other of the two important portraits is Mabuse's, and was formerly at Kiveton, where Vertue saw it ("Anecdotes," edit. 1849, p. 53). It represents, as Mr. Scharf has shown in "Archæologia," xxxix, the "Children of Christian II., King of Denmark." A finished version belonging to the Earl of Radnor was in the Academy in 1876, No. 173. Another is in the royal collection at Hampton Court, which Mr. Scharf considers the best of six. Of these, three are at Sudeley Castle, Corsham, and Wilton. Vertue, in 1748, engraved the Queen's picture, and dedicated his print to Thomas, Duke of Leeds. It is not at all unlikely that Vertue, who was less fastidious than modern notions demand, made his print from the picture before us because it suited his convenience to do so; this would account for the dedication. It would be easy for an expert to determine whether the Hornby or the Hampton Court version was used by the engraver. A good woodcut illustrates Mr. Scharf's essay. The picture comprises three half-length figures of children seated at a table, with fruit before them, and is an animated, very highly finished, carefully drawn and modelled example of Mabuse's second manner, exhibiting the peculiar purple shadows, and pale, solid, and finely drawn carnations, of that period of his work. It was painted in 1495 or 1496. Walpole supposed the version before us to be "A neat little copy of, or rather his (Mabuse's) original design for, it (the Queen's picture), in black and white oil-colours." The notion that this was the original sketch may be correct, although it is improbable that Mabuse would carry an original sketch so far towards completion as this example has been carried. Convinced that it is Mabuse's work, and not a copy in the ordinary sense of the term, i.e., the production of another hand, we have to account for two characteristics it exhibits: (1) a want of fineness and firmness in the drawing of the extremities, a deficiency which indicates, as knowledge enough is apparent, that the painter's labour stopped short of completeness; this is natural enough in a "sketch" made for the approval of a patron, and supports Walpole's idea. The second characteristic is in the fact that

the degree of finish proper to a work which was merely intended for a sketch is surpassed here. Mabuse may have accepted a still current practice, and when the "sketch" had served its turn, and more than one version had been made, taken this sketch and finished it to a certain degree, and thus produced an additional version of the work, one at least as truly autographic as any. It is not correctly described as in chiaroscuro, i.e., in black and white, for a considerable amount of "colour" occurs; in this respect it approaches the Mabuses in the Louvre, and especially the Jean Carondelet, so far as the flesh is concerned. Mr. Scharf agrees with Dr. Waagen that the version at Corsham is "an early but moderate copy." Of it, not having seen it, we cannot speak. We are disposed to agree with what appears to be Mr. Scharf's opinion, that the Longford Castle version is inferior to this. There remains the Sudeley Castle picture, which belonged to Horace Walpole; it is a good deal injured, but seems to be genuine. The same may be said for the Wilton example, except that it shows inferior care, spirit, and finish in many parts. It appears that the Queen's (1) is the original; that those at Wilton (2) and (3) Sudeley Castles follow; that the Longford version (4) is inferior to these, but may be genuine, yet probably is not so; that the Lord Methuen's picture (5) is an old and tolerably good copy; that (6) the Duke of Leeds' is the sketch or primary production worked up with less brilliancy of local and general colour than the royal or the Wilton pictures, but hardly inferior to them in animation or spontaneity. This painting has been very roughly varnished, and needs looking to. It suggests a sketch which had been painted on because the flesh is less clear and luminous than that of the Hampton Court example; but we know too many examples of Mabuse's late style to question the authenticity of a picture because the shadows of the flesh are blackish, the carnations pale and weak, and the half tones tend to purple, while there is defect of fusion in the flesh. The little Mabuse of the Wyn Ellis Gift to the National Gallery shows rich brown shadows in the flesh, but we doubt if it was originally so, because the circumstance is, we believe, unique.

A portrait of the Duke of Wellington, painted by a Spanish artist during the Peninsular War, is extremely interesting, and gives a vivid notion of the great captain's appearance in the prime of his life, a compact, highly "practicable" looking man, without any "air," and thoroughly English, clean, ruddy, and a little bronzed, rather intelligent than intellectual, eminently a "man of business," and decidedly energetic; these are prosaic elements presented by a painter in prose. We do not know who produced the two small oil portraits of the Earl and Countess of Holderness, in ovals, which are full of character, cold in colour, over smooth in execution, neat, and precise. The Earl was a member of an unlucky ministry, which blundered about the Hessian soldier at Maidstone, a blunder which set all England in a blaze, practically ruined the minister's party, and cleared the way for Pitt more effectually than any other incident could have done.

Here is Hogarth's "The Beggars' Opera," the scene on the stage, where the girls contend for Macheath, with the portraits of spectators seated close to the actors and on the stage, the latter including "Polly Peachum," as rosy and as seemingly innocent as in life, her sweet face distinguished by *espiglierie*. This picture was painted by Hogarth, so says J. Nichols, "Biographical Anecdotes," 1781, p. 16, for Rich the manager, the "Lunn" of Harlequin immortality, at whose sale, in 1762, Thomas, fourth Duke of Leeds, bought it for 35*l.*; William Blake, the visionary, engraved it in 1790. The work is much cracked, a very uncommon misfortune in a Hogarth—so rare, indeed, as to suggest that injudicious varnishing or accidental excess of heat, has caused its present condition. It is still legible; the defects are of old date. The play was first announced in the *Daily Journal*, Jan. 27, 1728:—"On Mon-

day next will be presented (never acted before) 'The Beggars' Opera,' at the Lincoln's Inn Fields Theatre." The performance is supposed to be represented here. Miss Fenton's success was tremendous, and, among other things, 'Polly Peachum, a New Ballad,' appeared, beginning thus, with reference to the effect produced by this scene:—

Of all the Belles that tread the Stage,
There's none like pretty *Polly*,
And all the Musick of the Age,
Except her Voice, is Folly;
The wailing Nymphs of Drury Lane
I now can bear no longer;
And, when she's present, I disdain
My quondam favourite *Younger*.
* * * * *
Compar'd with her how flat appears
Cuzzoni and *Faustina*,
And when she sings I count my Ears
To warbling *Senesino*, &c.

Miss Fenton had 15s. a week before the success of 'The Beggars' Opera'; on this event this salary rose to 30s. a week. In April following 'Polly Peachum's Jests' was published, and mankind raved about Miss Fenton. Gay wrote to Swift, July 6th, 1728, "The Duke of Bolton has run away with Polly Peachum, having settled 400l. a year on her during pleasure, and upon disagreement 200l. a year." *Notes and Queries*, 1st Series, No. 12, p. 178, quotes receipts and other matters connected with the performance of 'The Beggars' Opera,' taken from the books of Rich. Pope and Swift were at Lincoln's Inn Theatre on the memorable Jan. 29th, 1728, but they do not appear in Hogarth's picture, and he would not have painted them if he had been asked to do so.

A sketch for another illustration of 'The Beggars' Opera,' by Hogarth, bought at Rich's sale by Walpole, was at Strawberry Hill, and at the dispersion of that marvellous gathering was obtained by Mr. Willett for 57l. 13s. Mr. Willett sent it to Manchester in 1857, where it was No. 17. This example was sold with Mr. Willett's pictures, July 10th, 1869, to "King," for 84l., as stated in these columns. There seems to be a mistake in the record somewhere, unless we suppose, which might well be, that Rich had two pictures of this subject. One of these works Walpole bought, and it is here traced to 1869. Where is it now?

"Nichols and Steevens" of blessed memory help to clear up the confusion about the many versions of 'The Beggars' Opera' by Hogarth. The account should prove a warning to those hasty persons who reject a picture because its history does not exactly fit with all the details which they have discovered. The history of the Duke of Leeds' picture we have traced by successive records till 1816, and we find it now at Hornby. It could not well be a changeling Hogarth. So much for that version. According to Nichols and Steevens ('The Genuine Works of W. Hogarth,' iii. p. 94), the artist painted two versions of the story: (1729) for Sir Alexander Grant of Monymusk; both afterwards belonged to Mr. Huggins, who, by the way, had an hereditary interest in the subject of the picture painted by Hogarth as a companion to 'The Beggars' Opera,' that is, the well-known 'Committee of the House of Commons,' which is at Castle Howard, and was not described in our papers on that gathering because its merits are relatively few, and the subject is not now interesting. From Mr. Huggins's possession both these Hogarts passed to the hands of Dr. Gatehouse of Wallop: at this point one of them disappears; the other became the property successively of Dr. Monkhouse, of Queen's College, Oxford, of Count de Salis, of Mr. Bowerbank, and is now owned by Mr. Murray, who sent it to Manchester in 1857, No. 25. Nichols and Steevens, as above, i. p. 24, mention another 'Beggars' Opera' by Hogarth, as bought by "the late Sir W. Saunderson, and now (1808) in the possession of Lord Calthorpe." It is possible that this is the one which parted company from Mr. Murray's picture at Dr. Gatehouse's sale.

There seems to be at least one more example, if not two. John Ireland, in his 'Illustra-

tions,' edition 1791, ii. p. 578, says Hogarth painted this subject at least three times. It should be noted that in Hogarth's list of his own works for which half-payment had been received, January 1st, 1731, 'The Beggars' Opera' is named as "unfinished." We have accounted for three instances, the Duke's, Mr. Murray's, and Mr. Willett's, to say nothing of Lord Calthorpe's, which hovers about somewhere. Walpole's 'Anecdotes of Painting,' edition 1849, p. 734, speaks of a 'Beggars' Opera' by Hogarth as in the possession of Mr. Steers, which was bought originally by the Duke of Leeds; this statement is clearly a mistake, but the example is undoubtedly that which, one of the great collection of Hogarths, Mr. Steers sent to the British Institution in 1814, and which was sold to Mr. G. W. Taylor, at whose sale in 1832 it fetched 73l. 10s. It is not likely that this example is that which in 1808 was in Lord Calthorpe's hands, for this one is probably now at Elvetham. No one need be surprised to find that there are not fewer than five versions of this favourite picture. Hogarth was in the habit of producing replicas. For instance, there appear to be at least two versions of 'A Midnight Modern Conversation,' one at Petworth, the other at Basildon. 'A Harlot's Progress' seems to have been represented in more than one version, and, however inferior to those pictures of the series which were burnt at Fonthill, there exist other examples. We know that Wilson repeated his 'Niobe' not fewer than five times.

The characters in 'The Beggars' Opera' are as follows: Macheath is Walker, Peachum is Hippesley, Lucy is Mrs. Egerton, Lockitt is Hall. Of the spectators we have Lady Jane Cook in a hood, seated with another lady whose back is towards us. "Long Sir Thomas Robinson" is in the opposite box with Sir R. Fagg, M.P. for Steyning, a noted horse-racer, of whom there is an equestrian sketch by Hogarth "brining a woman" for her husband's vote. Here are the Duke of Bolton, devouring "Polly" with his eyes, Richard Cook the auctioneer, the better George Robins of his day, Gay, Mr. Anthony Henley, Lord Gage, famous for a certain speech which exasperated Sir R. Walpole to the utmost, Sir Conyers D'Arcy, and Major Paunceford. Every one knows that later portrait of 'Polly' as Duchess of Bolton which is now at Leigh Court, a beautiful picture.

There are two capital portraits here by Romney, representing in half-length figures George the Third and Queen Charlotte when young, the former in that Windsor uniform which was adopted for postmen; his expression is pleasing. The queen is in a dark grey dress, with powdered hair. Both portraits are remarkable for vivacity and truth of character, solid and sound painting. Another fine Romney is a beautiful portrait of Lady Charlotte Townshend, daughter of George, Marquis Townshend before named, and wife of the sixth Duke of Leeds. She has abundant brown hair flowing over her shoulders, a black kerchief on her head; her dress is blue. The whole is very bright and pure. Here is a portrait of the Countess of Holderness by Russell, a very superior example of his skill. By Lawrence is a fine delicate chalk drawing of Lady Wellesley, full of beauty. The portrait of Reynolds in spectacles, by himself, may be associated with those in the Royal collection and at Dulwich: it is a late picture; shows his greyness and florid looks, his black coat, white waistcoat, and cravat, and is very good and solidly painted. It was a gift from Reynolds to the Duke of Leeds, whom he painted more than once, especially in 1764. He painted the second wife of Duke Francis in a picture now at Hornby, showing a simple white dress, a fine and graceful portrait, seated with both hands in her lap. The duke bought 'The Infant Moses in the Bulrushes,' which is here, of Reynolds for 125l.: we have mentioned it before; it is admirably expressive, and has faded, but less so than many other of his works. He sold the 'Dead Child with Angels' to the same duke; it is most beautiful in its way, marked by Reynolds's sentiment, and seems to have been one of his studio

pictures: the child lies in the arms of one angel, and is embraced by the other. It is so much faded as to be out of keeping in tone as well as colour. We did not see the famous 'Edwin,' which the painter sold to the same duke. It is probably at Kiveton. One of the most curious of the pictures we have found to bear Reynolds's name, a work which has some of the characteristics of Hogarth's art, e.g., those of the peculiar 'Girl with a Hurdy-Gurdy,' which has been engraved in stipple, hangs in a bedroom at Hornby Castle. It shows a full-length, life-size figure of a boy chimney-sweep, standing before a fireplace, his brush in one hand, a kitten in the other; a cat and kittens are near. There is abundance of humour in the grinning face of the boy; the animation of his attitude is strongly rendered; the lighting of the picture is very happy in giving an interior illumination of silvery tone; the whole is most acceptably warm. There is a story connected with this painting which has escaped our memory, and baffled our researches. Our task with regard to Hornby Castle would be imperfectly concluded without acknowledgments of much indebtedness to the Duke of Leeds, and the Rev. C. F. Hudson, of Kiveton, his representative in this matter.

At Marske, Mr. D'Arcy Hutton's seat in the very heart of the beautiful Swaledale, a few miles from Richmond, a modern house on an ancestral site, are some capital portraits, which are, nevertheless, more interesting from an historical than a pictorial point of view. We cannot describe them better than in the order they occupy on the walls. There is a Jervas, of John and Mary Hutton (born 1730 and 1732), seated, he with a book in hand, she with "work" in her lap: an unusually animated and silvery picture, one of Jervas's best, and so good as to account for his reputation, which his many poor performances have done so much to impair. Here is a good Richardson, something more like a Kneller than that tolerably good painter's prose portraits commonly are. It shows John, son of John Hutton, who died 1768, in one of the peach-coloured velvet coats which artists revelled in painting in those days. An anonymous portrait of Sir Conyers D'Arcy, first Lord D'Arcy, 1641, unites the houses of Marske and Hornby Castle: he married Dorothy, daughter of Sir Henry Bellasyse: in his portrait he appears in a white dress and red cloak. This is a good picture. Dorothy Hutton, born Bellasyse, brought the two houses nearer still; she is charmingly represented in full face, and is very handsome. She has long pearl pendants in her ears, and wears a crimson spencer over white. Her expression is extremely animated and energetic. There have been two Huttons Archbishops of York, the later one, who was born at Marske, succeeded Herring in the sees of Bangor, York, and Canterbury, and is here represented by Richardson in his gown and bands. There is another good portrait of him in the archiepiscopal collection held by the present Archbishop of York, which picture was at Leeds, No. 127. Here are two good whole-length repetitions of Van Dyck's Windsor portraits of Charles the First and Henrietta Maria; likewise a good Kneller, or of his school, of the Hon. Anne Stawell, wife of the first Lord D'Arcy of Masham. The first Matthew Hutton, Archbishop of York, is here depicted in a fine, severe, and truthful-looking picture, dated 1605, aged eighty, with a book in his hand. It was engraved by F. Perry. There is another likeness of him in the archiepiscopal gallery. We noticed a capital old English portrait-group of Lady Raleigh, widow of Sir Walter, and her son seated at his lessons; she leans her head on one hand. James, Duke of Monmouth, in armour, a three-quarters length figure, is first rate in its way. Another portrait is by Lely of Lord Holland, of Kensington—very fair—in a large wig. Among other portraits are those of Charles the Second, Queen Elizabeth, which looks authentic, Lady Holland, wife of the above-named peer, Lady Werewntwater, and a curious 'Council of the Reformers,' including Luther, Melanchthon, and others. Our thanks are

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due to Mr. D'Arcy Hutton for the kind permission to describe the portraits at Marske.

We propose to devote the next paper of this series to the pictures belonging to Earl Cathcart, at Thornton-le-Street Hall, Thirsk, availing ourselves of the generous permission of the owner. They include Eridge, Gainsboroughs, Reynolds, a noble Claude, a grand Salvator, some old English landscapes, and other interesting works. This collection, like those at Hornby Castle and Marske, has never been described.

THE RAVAGES OF RESTORATION.

MR. A. WATERHOUSE is reported to have stated, in a lecture recently delivered to the Manchester Society of Architects, that "it is somewhat interesting to observe that we have perhaps about reached the point of time when restoration, as it has hitherto been understood and practised, may be looked on as a thing of the past. It has run its course nearly coevally with the career of the great man (Sir G. G. Scott) whose loss we have recently to deplore, and who may be looked upon as the Prince of Restorers." "In opposition to the treatment which these structures (our cathedrals and churches) have received at the hands of Sir G. G. Scott and his contemporaries and worthy rivals, we now see a determination to keep our ancient buildings as they are—to reject nothing they contain; to retain, in the mediæval church, not only Elizabethan stall work and Jacobean panelling, but even the pews and galleries which marked the era of our Hanoverian sovereigns, as all forming part of an historic whole, precious to the archaeologist of the future. It is impossible to shut our eyes to the reasonableness of this view of the case when not pushed absurdly far. If our ancient structures, while still receiving all reverence at our hands, instead of being made more or less new within and without, were simply to be kept water-tight, and tied and buttressed as their feebleness might require, they would undoubtedly be more historically valuable, and more picturesque, too, than many of our restored structures. For no doubt there is much to be said in favour of looking at this question from a painter's point of view. The building whose pavement is most worn, whose walls and roof have seen most service, is that which most appeals to our love and our sympathy. Who would not, for instance, have sooner wandered spell-bound over the intricacies of the pavements of St. Mark's before the restorer had begun to replace its stained and broken marbles with perfectly clean and faultless ones?" Mr. Waterhouse continued by expressing a hope that, if he was right in thinking the days of the "restorer" are nearly over, we may be happy in the reflection "that the talent which has hitherto been devoted to find out what once was, and to reproduce it, may in progress of time find a richer and more profitable field for its display in the production of original work." The Society for the Protection of Ancient Buildings will doubtless be gratified by this declaration and share these hopes of the distinguished architect, and we accept his belief that our "restorers" will exercise their powers in the production of "original work." There is little genuine old work left. But Mr. Waterhouse knows that the question of "restoration" is not only a "picturesque" or painter's one, and that it is not concerned solely with the pathetic, or even the historical, aspect of the question he had in hand. He knows that neither two of these aspects, nor all three of them together, occupy the whole of the view which ought to be taken of the subject—a subject which was not fairly dealt with by the author of 'A Plea for the Faithful Restoration of our Ancient Churches,' i.e., the "Prince" himself, the sophistries of which, due to the probability of being professional enthusiasm only, have had such deplorable effect. Mr. Waterhouse knows that "restoration" in the loyal sense of the term is an architectural impossibility, and he cannot for a moment doubt that no aspect of the question is so important that which is architectural *per se*.

Changes are being made in the interior fitting of St. Andrew's Church, Holborn, which will deprive that building of its historical character. Until now it has, we believe, remained as it appeared in the days of Dr. Sacheverell. These alterations may or may not be regrettable, but that they occur ought to be recorded.

We welcome the testimony of the *Builder*, an authority which is naturally disposed to favour "restorations," to the effect that the recent operations in the cloisters of Westminster Abbey are regrettable. "Part of the east walk," says this authority, "was 'treated' some years since, and the result appears to be that the stone now falls in flakes instead of powder. The ugly brown surface that was given to it is now flecked all over with white patches. It was scarcely worth while to destroy the charming tints of antiquity for such a result." Our contemporary says that Sir G. G. Scott would have deprecated these operations, but the fact is that the "great restorer" not only sanctioned but suggested them; he likewise promoted operations of the same kind which have led to such deplorable results in the interior of the church.

Mr. Street has nearly completed the erection of a church near Wareham, a memorial connected with the family of Lord Eldon, built at the cost of the present holder of the title, and for about 30,000L. To build in this way is much better than restoring churches, minsters, abbeys, and cathedrals; far preferable to the works performed by the same architect in the churches of Worth, once so admirable as an Anglo-Norman if not older relic, and Langton Maltravers, a beautiful ancient example with unusual characteristics. In these instances the buildings were, except some portions of the towers, practically taken down and rebuilt, "as nearly as possible as they were before." So we are informed on good authority, but, having the fear of Mr. Street before our eyes, we give the statement for what it is worth. Undoubtedly at Worth the entire surfaces of the chevrons of the chancel arch, the pillars, caps, mouldings, and other details, seem to have been "retooled," as correctly as possible doubtless, but still "retooled." In this building the upper portion of the tower was altered from its former flatness, a level roof, to receive a pyramidal roof of the truest Norman mode, which may have been the original form of that structure.

The priory church of Leominster, a noble example of Norman and Gothic architecture, has been in the hands of restorers for more than fourteen years, and has been effectually dealt with so far as the nave, aisles, and northern parts are concerned. The south side is now to undergo the same fate, and a large stained-glass memorial, reported to be in the style associated with the glass painting of Munich, is to be placed in the western central window.

Sir E. Beckett, Q.C., has been appointed to succeed Mr. Street as architect to the diocese of York, including, we suppose, the charge of York Minster. Mr. Street has been "consoled," as we lately reported, by the appointment of architect to Salisbury Cathedral. His operations at York have been very extensive, and, if restoration is to be admitted at all, admirable. The whole of the south transept, within and without, has been rehabilitated by him. The appointment of Sir E. Beckett is not the only nor by any means the least justifiable instance of a tendency we observe on the part of custodians of ancient buildings to entrust those remains to others than professional architects.

EXCAVATIONS AT OLYMPIA.

THERE is something new to tell of the north-west corner of the Altis, to which I would again invite your attention, especially to the square of 66'5 metres, formerly described as a sort of appendix to the oblong formed by the sacred district, and then called the "Prytaneum." The discoveries lately made here must change some of our conclusions, and the names given to some places.

Already I have noticed the wall of the Altis on the

west, at a distance of 47 mètres from the west of the temple of Zeus. Here the position of the large gate, with its porticus, showed that the boundary line of the Altis had been found (*Athen.* June 8th). Extend that wall towards the north, and it will pass between the Philippeum on the east and the building called the "Prytaneum" on the west. But Pausanias tells us that the Prytaneum was *within* the Altis. The same fact is indicated by the purpose for which the building was erected; it was to be the hearth (as in German we say, *der Heerd*) of the whole assemblage at Olympia. Accordingly, it was understood that the wall of the sacred grove (Altis) must inclose the Prytaneum. Hence the shape ascribed to the grove itself (*Athen.* May 25th).

But the last excavations have disclosed remarkable facts. The course of the western Altis wall is shown: first, the part extending, indeed, between the Philippeum and the Prytaneum; then the part extending further toward the north. In the latter were found remains of a rectangular substructure (6 mètres x 6), and this the wall must have divided nearly in the middle; thus it was recognized to be a second gate, in its construction much like the other situated further on toward the south. Hence it follows that the wall went in a right line from south to north—not inclosing the place of the "Prytaneum" so called.

In this gate facing the west we recognize the north entrance to the Altis—the portal so long sought. It stood, says Pausanias (v. 15, 8; v. 20, 10), near the Prytaneum and the Philippeum, and facing the Gymnasium. It was, as I demonstrated, placed in the west wall—not in that on the north side. Here is the key to the topography of the buildings in that quarter—the fixed point from which we shall advance to further conclusions. In the first place, it is seen now that the building so long called the "Prytaneum," or the Peribolos, lay westward, and on the outside of the sacred grove. The true or ancient Prytaneum stood inside the Altis; therefore that and our Peribolos, the supposed "Prytaneum," cannot be one and the same. But we know now also where to look for remains that may be truly so designated. Information enough to guide us is supplied by the two passages of the *Periegesis*. "The Prytaneum of the people of Elis," says Pausanias, "is within the Altis, and is built near its entrance, facing the Gymnasium" (v. 15, 8). "This building (i.e. the Philippeum) is situated on the left of the Prytaneum gateway" (v. 20, 10). It follows that the true Prytaneum was on the right or north of the Philippeum, and on the west of the Heraeum, or within the north-west corner of the Altis. Here, however,—as this part of the ground has been well turned over,—there is left some doubt of finding greater remains of the true Prytaneum, which was most likely a smaller structure.

But what is there to be said respecting our Peribolos—the large square on the outside of the Altis? Pausanias answers:—"In the Gymnasium at Olympia the athletes of the Pentathlon and the runners go through their exercises. Here has been erected in the open air a sub-structure of stone, where formerly stood a trophy of victory over the Arcadians; and here also is another, smaller Peribolos, to the left of the Gymnasium entrance. The palestra of the athletes are here."

According, then, to the first quotation, the Gymnasium faced the gate of the Prytaneum, and occupied, in the north-west, the space left between Altis, Cronium, and Cladeus; and, as the second of the cited passages says, there was on the left (i.e. on the south) a smaller Peribolos. It is concluded now that the place so long known as the discovered Prytaneum is, in fact, that smaller Peribolos—the place of the palestra—of which Pausanias speaks. Accordingly our notions of "the banquet hall" and "the auditoria" must be forgotten. The alcæ of Pan and Artemis, the house and the altar of ashes of Vesta—all hitherto not found—must, of course, remain unfound on the site of the palestra. Instead of these things we must recognize here the place where wrestlers came to box, to strip themselves, to

bathe, and to rub their bodies with oil. It may be added that two large square basins and some water-conduits have been found here in the smaller Peribolos. Likewise the sub-structure named by Pausanias has been traced on the north of the palestra. It has three steps, and is that area of 15'60 mètres \times 10 which I have mentioned formerly. Great Corinthian capitals found there show that once it was decorated with beautiful propylaea.

The fine fragment of a male figure, already mentioned, which has been found on the north of the palestra, is the upper body of a marble statue of life-size. With bare chest, mantle cast over the left breast and the body, and with the left arm propped against the hip, the figure stands proudly. It is a masterpiece of a Greek sculptor, but has been sadly mutilated. Another fragment, found within the Peribolos, and extracted from among the columns, stones, cassettes, lion-heads, and cornices of the Philippeum, the pediment-statues, fragments of metopes and lion-heads of the Zeus Temple, the marble fragments of the Herseum and pedestals of other spots, represents a feminine head of life size, and wears a high diadem. It seems the sculptor had in view an ideal head; but in his *baroque* treatment of locks of hair he did not rise above the style of the Roman time, to which his works belonged.

On the pedestals in the Peribolos there are some names of artists hitherto unknown. We find named here Glaucias, of Aegina, of the fifth century B.C., and Callon, of Elis. Of the latter Pausanias says (V. 27, 8), "He made a Hermes holding a caduceus, which afterwards was dedicated at Olympia by Glaucias of Rhegium." On the north of the Peribolos, and near the Gymnasium, are likewise found several inscriptions, of which two versified may be noticed. The first belongs to the fifth century B.C., and is chiselled in the fluting of a marble column, in which it is said that the sons of Thrasymachus of Melos devote to Zeus the work of (an artist hitherto unknown) Grophon of Melos. The second is the inscription of the Arcadian Philip, of which a copy has been given in the *Athenæum* of July 6th. There it was erroneously said that this inscription had been found on the terrace of the Zanes. It was found, in fact, near the Gymnasium. These are examples of numerous inscriptions lately discovered.—It may be added that the statue formerly called "Tyche," found at the secret entrance to the Stadium, bears now the name "Nemesis." In the "vessel" carried on the left arm (*Athen. Aug. 13*) inquirers now see the ell, the symbol of measure.

To conclude, the number of the discoveries made at Olympia during the labours of the three years may be indicated by the following numbers of the inventory, of which some contain a greater number of objects:—

	1875-6	1876-7	1877-8	Total
Marbles	178	409	384	971
Bronzes	685	1,243	1,806	3,734
Terra-cottas	242	178	484	904
Inscriptions	79	121	229	429
Coins	175	208	987	1,270

In the *Athenæum*, August 3rd, for "thirteen" read eleven. Eleven treasures were already known, and then three more were discovered; so the total number of those found is fourteen.

JULIUS SCHUBRING.

NOTES FROM ROME.

THE discovery of a bronze statue of colossal size is an uncommon event even in this city, which once numbered 3,785 (Zacharias ap. Mai. x.) of them, besides eighty of gold, and twenty-two equestrian statues of gilt metal. The discovery, moreover, having taken place in the height of the summer,—a period in which the newspapers have nothing to feed their readers upon except with such topics as yellow fever, or Mr. Gladstone as a woodcutter,—the statue has been analyzed, criticized, praised, ridiculed, injected into our very skins, so much so that I sincerely wish it had never been disturbed from the soft, muddy bed in which it reposed. *Sed incipimus ab ovo.*

The bridge connecting the XIV. region, *Trans-tiberin*, with the IX., *Circus Flaminius*, called *Antonini* or *Probi*, either from Caracalla or his brother-in-law Probus (Spartian. Sev. 7), was destroyed and carried away during the inundation of 792, under Pope Hadrian I. The branch of the river which flows under the first arch on the left having been diverted to clear its bed from the accumulation of ruins, the Roman arch was discovered lying flat on the bottom almost entire. Its span was of course the same as that of the modern, as Sixtus IV. took advantage of the old piers; but its width was nearly double that of the modern road. With the arch had gone down the following monuments:—A slab of travertine, 0'90 mètre high, 0'80 mètre wide, with an inscription marking the extent of the public property on the bank of the river. This terminal stone was set up by order of Vespasian in A.D. 75, Cæcina Lætus being *Curator riparum et alvei Tiberis* at the time. A pedestal of marble similar to those which ornament the parapets of the *Pons Cestius* (S. Bartolomeo), with the following inscription: *VOTIS DECENNALIBVS DOMINI NOSTRI FL VALENTINIANI MAX VICTORIS AC TRIVMF semper AVGSTI.* Three large blocks of marble, with the following letters of unusual size:—*d. n. VALENTINIANI AUGUSTI.* Three shafts of columns of grey granite, a Corinthian capital of white marble, some amphores, lamps, and pieces of Arezzo ware, and finally the fragments of that awful statue of bronze. These fragments are twenty-nine in all, and can be joined together without interstices as far as the neck. What comes above the neck (which, by the way, would give the only clue towards the baptizing of the statue) is still a desideratum. I use the word baptizing not without reason, as the statue is certainly posterior to Constantine, and may possibly belong to the eldest Valentian. The feet, dressed with caligæ, rest on a rough pedestal of marble, which once belonged to the architrave of a door,—a very poor but conclusive circumstance for the determination of the age of the monument.

The Capitoline Museum has recently purchased an inscription of the seventh century of Rome, in which we are told that a Publicia, daughter of Lucius Publicius, and wife of a Cænus Cornelius, rebuilt at her own expense the temple of Hercules, and raised up again his altar. As the inscription was discovered not far from Porta Pia, we are entitled to believe that the temple of Hercules restored by Publicia was the very one described by Livy in the neighbourhood of the Porta Collina (xxvi. 10).

The excavations at the cemetery of S. Lorenzo fuori le Mura have brought to light the tombstone of a Sergius Calpurnius Gemellus, the intendant or "homme d'affaires" of Sergius Calpurnius Scipio Orfitus, who died A.D. 191 (Corpus vi. 1980), and of his brother, Lucius Calpurnius Piso, Consul A.D. 175. As the extensive properties of this noble family extended along the ninth and tenth mile of the Via Tiburtina, in the vicinity of the modern farm of Marco Simone, the worthy intendant might have almost continued his watch from his tombstone.

My epigraphic review will be brought to a conclusion with the mention of two more monuments. One is the fifty-fifth milestone of the Appian Way, restored by Julian the Apostate with a piece of marble stripped off the mausoleum of a Cn. Octavius, admiral of the fleet at Misenum. It was found in the Pomptine Marshes, not far from Terracina. The second commemorates the restoration of the shrine of the compital gods, which stood at the corner of the Via Triumphalis and one of the side streets leading up to the Palatine, a restoration made under Alexander Severus by some private subscribers.

The interesting set of discoveries made within and around the Lateran by Messrs. Busiri and Corvisieri has been summed up and analyzed by Mr. Stevenson in the last volume of the *Annali dell' Istituto*.

It is known that the *egregia Lateranorum aedes*

(Juvenal x. 17) were confiscated by Nero, on the ground that their owner had been implicated in the plot of the Pisones (Tacit. Ann. xv. 49, 60). They were restored by Septimius Severus to Titus Sextius Lateranus, cos. A.D. 197 (Aur. Vict. Epit. c. 20), but afterward became again the property of the emperors, and from the emperors went into the hands of the Popes, to whom they still belong, according to the seventh article of the Law of Guarantees. The ruins found near the apse belong to the three periods of the history of the building. The brick stamps of the earlier walls bear the dates of A.D. 123-150. A water-pipe, inscribed with the name *L. PISONIS*, discovered not far from the spot where the one *SEXTIORVM TORQVATI ET LATERANI* was found, recalls to our minds the connexion of the two families in the plot against Nero. The papal buildings are made up with earlier materials, among which I shall mention a list of contributions from pretorians of the sixth battalion, engraved in a slab of marble: the tombstone of a vestal virgin, *Statilia Neratia*; a piece of a pedestal, with the name of one of the Constantines, or Constantii; two beautiful columns of verde antico; a torso of a statue in rosso antico; a torso of a statue in white marble, very likely of a muse; and many more pieces of busts, bas-reliefs, and architectural ornamental. Mr. Stevenson ends his article by retracing the history of three of our best bronzes, the equestrian statue of Marcus Aurelius, the wolf, the head and hand of the colossus of Domitian, which are closely connected with the history of the Lateran in the Middle Ages. He shows that the equestrian statue was never found nor kept in the forum, but that it was seen and described near the Lateran at least since A.D. 966. This circumstance affords some probability to the supposition that the statue was from the very first raised in the paternal house of the good emperor, the *domus annia iuxta aedes Laterani*, mentioned by Capitonius.

The bronze wolf of the Capitol, said by Vacca to have been found near the arch of Severus, by Venuti near S. Teodoro, by others near the Lupercal, and proclaimed by Prof. Helbig to be a modern forgery, was seen and described at the Lateran since the beginning of the ninth century. Benedictus, a monk from Soracte, speaks of judgments given at that age in *palatio Lateranensi ad locum ubi dicitur a LVPA*. It was transferred to the Capitol A.D. 1473.

The head and hand of the colossus of Domitian are likewise described at the Lateran since the sixteenth century. Benjamin of Tudela calls it "Samson," a story repeated by the *Mirabilia* and the *Graphia*.

I thought it would interest many of your readers to know the truth about those celebrated bronzes, as the place of their supposed discovery is still pointed out and discussed in many of the most recent works of topography. R. LANCIANI.

Fine-Art Gossip.

THE efforts of Mr. W. Allingham and others to secure better care for the trees and larger shrubs in the metropolitan parks have been so far successful that the Commissioner of Works has ordered a survey of Hyde Park and Kensington Gardens to be made, with a view to staying further waste and doing something to repair the mischief already done.

THE Fine Art Publishing Company is about to issue an autotype permanent transcript from a fine and large head of a native woman of Bethlehem, lately drawn in Syria by Mr. Holman Hunt. This artist has made considerable progress with his large picture, "The Flight into Egypt," to which we have already referred. He will, doubtless, shortly take in hand the reproduction of the head of Christ in "The Shadow of Death," which the Queen desired at his hands.

SIR RICHARD WALLACE has been named a Corresponding Member of the Académie des Beaux-Arts.

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THE exhibition recently opened of the Birmingham Society of Artists comprises pictures by Messrs. Armitage, T. Faed, A. Elmore, J. Hodgson, E. Nicol, J. E. Millais, B. Riviere, J. Pettie, E. M. Ward, Alma Tadema, W. F. Yeames, G. F. Watts, and others.

THE Press view of the Fifty-Eighth Annual Exhibition of Works of Art at the Royal Manchester Institution took place on Tuesday; the private view was on Friday, and the exhibition was opened to the public on Saturday.

THE Liverpool Autumn Exhibition has been opened in the Walker Fine-Art Gallery. The Edinburgh Institute of the Fine Arts has been closed. The Fine-Art Loan Exhibition, Glasgow, has been closed. Other provincial exhibitions of works of art have been formed at Kirkcaldy, Worcester, and Stockport.

THE triennial Exhibition of Works of Fine Art has been opened at Brussels. It contains 1,078 pictures in oils, 200 drawings and water-colours, and 158 pieces of sculpture.

THE well-known historian and archaeologist, Dr. Pragowski, in making a report on the treasure found in Galicia lately, and mentioned in the *Athenæum*, No. 2652, p. 251, col. i., declares that the ornaments discovered are the regalia of Cyrus. "I shall hereafter lay before the public the detailed and evidential argument for my assumption that these are the insignia of the Persian king. Meanwhile, I remark that any competent archaeologist who will critically examine the details, the style, and the place of their discovery, and compare all this with the reports of the Greek historians, will reject with me the senseless myth of Ctesias, that King Cyrus met his death in India."

THE death is announced of the Dresden sculptor Breymann.

IT is to be feared that, unless strong pressure be brought to bear on the Corporation of London and the Ecclesiastical Commissioners, the opportunity will be lost for ever of completing the widening of Ludgate Hill. The late demolition of several houses on the south side of the hill should at once be taken advantage of, in order to effect an improvement demanded no less on utilitarian than on aesthetic grounds.

THE site of the Abbey of Newminster has recently been examined with a view to ascertaining whether much of the lower parts of the building might not be found hidden by the débris left by the spoilers who used the upper parts as a quarry for Morpeth and its neighbourhood. This examination was, of course, only tentative, but on penetrating as far as the floor of the chapter-house, one pillar of the twelfth century was found *in situ*, and the stones of the groined arches were lying as they had fallen upon the floor of encaustic tiles. A portion of the great conduit which carried water from the river round and under the abbey buildings to the corn and fulling mills yet remains in very good condition, arched over, and about five feet high. The lines of all the principal buildings may be traced in the grassy ridges which now surround the cloister court. These indicate the usual Cistercian plan and dimensions, and are like those of the mother establishment of Fountains. Mr. Fowler, of Bishop Hatfield's Hall, Durham, editor of the *Chartulary of the Abbey*, recently published by the Surtees Society, and reviewed in our number for August 31st, has undertaken to direct the excavations, and hopes to begin as soon as the necessary funds have been obtained. As an instance how ruthlessly this ruin has been used for all kinds of purposes, we may mention that on one occasion a flood having carried away part of a mill dam, a number of beautiful capitals which had been built into it became visible, and remained so until repairs once more hid them away from sight.

A PROPOSITION to hold an exhibition of German works of art, "industrial-art productions," and objects of trade at Düsseldorf, is being discussed

in that city with some interest, and there is a probability of active steps being taken to carry this idea into effect on a large scale, and within a year or two.

MUSIC

THE THREE CHOIR FESTIVAL.

IT was naturally anticipated that, as six years had elapsed since the cause of charity and of art had been supported within the walls of the cathedral at Worcester, the organists of England who hold positions in endowed bodies would vie with one another in writing works proving that they are worthy descendants of a long line of church composers of this country, who, if not gifted with genius, had claims to be considered worthy exponents of prayer, supplicatory or jubilant. Would that the Festival of 1878 in its restored form had realized the expectation! Such has not been the case. It will serve no end to suppress the truth—the new compositions of this week have been most disappointing, despite the fact that the writers are Sir Frederick G. Ouseley, the Oxford Professor of Music, and Precentor of Hereford Cathedral; Dr. Stainer, the organist of St. Paul's Cathedral; and Mr. Philip Armes, Mus. Doc. Oxon., the organist of Durham Cathedral. The Magnificat and Nunc Dimitis of Sir F. Ouseley must be pronounced wanting in ideas, although the workmanship is musician-like, especially the fugue. Dr. Stainer's contribution is a sacred cantata called 'The Daughter of Jairus.' There are ten numbers of the score; the words are by the composer, assisted by Mr. H. Joyce, and the book is compiled from the Gospels. It is a setting of the narrative of a ruler of the synagogue, Jairus, who beseeches Jesus to give breath and life to a dying child. There is a chorus of believers and unbelievers; Jairus is assigned to a bass voice; there is a narrator as a soprano, and the completion of the miracle is followed by thanksgiving. But the defect of the cantata, short as it is, is that it has no substantial subject; it is a succession of themes more or less trivial, and no climax is attained. A few bars of the instrumental introduction—an *adagio*—inspired hope, but an incoherent *allegro* succeeded. The "wailing" of the orchestra in No. 5 and the chorus of women (altos and sopranos) indicated feeling, but the impression was quite momentary. Dr. Stainer seems to be in search of a style, and he has not found it in the cantata. The most singular setting of the three novelties was that by Dr. Armes, who was formerly organist of St. Andrew's in Wells Street, and has the reputation of being a well-trained musician. He has selected the story of Hezekiah and the siege of Jerusalem by Sennacherib, the Assyrian king. Only one material incident is treated, namely, that of the destruction of the army of the invader by the blast of the angel. The great point of Hezekiah's career is the restoration of the Passover service after the cleansing of the Temple; but Dr. Armes has ignored the Biblical events until the Jerusalem siege arrives. Mr. J. L. Hatton, whose sacred drama, 'Hezekiah,' was produced at the Crystal Palace on the 15th of December, 1877, and was noticed in the *Athenæum* of the following Saturday, failed to produce a satisfactory setting of 'Hezekiah,' although the "argument" included a complete outline of the reign of Judah's king. By a curious coincidence, Dr. Armes's version was done at the festival at Newcastle-on-Tyne in November, 1877. When such an experienced musician as Mr. Hatton was unable to write a forcible score, it is not reasonable to expect that Dr. Armes should be more fortunate; at the same time, it is hard to excuse him for his triviality, for his frivolity, for his utter disregard of seriousness and solemnity in setting sacred subjects. If he had read Gluck, he would have understood that sound ought to be the echo of sense. He seems in his twenty numbers to have entertained the notion that it would be much more attractive and ear-catching

to produce a succession of light tunes, more or less commonplace, than to present devotional feeling in its most elevated and refined form. It would be difficult to indicate in the parts for the principal singers, a soprano and contralto without names to distinguish them, and a tenor (Hezekiah), any piece that could be associated individually with any character, or which has reference to any passing action. And the ear is constantly assailed with familiar themes. If Dr. Armes aimed at showing that the ecclesiastical style should be essentially a mixed style, with a tendency to what is of the earth earthy, then has he succeeded. If, on the other hand, his intention was to follow in the wake of those composers who have sought to interest and to move the religious world by imagery which, whilst melodious and scientific, is still devout and devotional, then has he committed a most egregious mistake.

Attractive as have been the standard works in the week's programme, which, following the routine course, has included Handel's 'Messiah,' Haydn's 'Creation' (Part I.), Mozart's 'Requiem,' Mendelssohn's 'Elijah,' 'Hymn of Praise,' and fifty-fifth Psalm, "Hear my prayer," and a revival of Spohr's dismal death-dirge, 'The Last Judgment,' nothing during the week's festival will dwell on the memory of visitors to Worcester as grander, more interesting and impressive than the special opening service in the cathedral of Tuesday morning, with full band, organ (the fine instrument by Hill, presented by Lord Dudley), and the complete chorus gathered from other towns than those which vaunt the Three Choirs. The congregation, which quite filled the nave and the aisles, and the overflow of which had to take refuge in the transepts and in the choir, was of itself a sight to see. The male-choristers all wore surplices; the lady singers and instrumentalists were exempted from the costume. The service began with Handel's Organ Concerto in F flat (No. 6), played by Mr. C. H. Lloyd, Mus. Bac. (organist of Gloucester), with orchestral accompaniments. The precentor (the Rev. E. C. Hall) not only intoned the prayers in tune, but he combined therewith a distinct enunciation of the words too often neglected in cathedrals. The Responses (Tallis), the Psalms, Sir G. Elvey, "Deus deorum," in F, No. 50, Morley in D minor, No. 51, "Misere mei, Deus," and Sir G. Elvey, No. 52, in F, "Quid gloriari," and the Grand Chant, were attacked with promptitude and precision, many of the hearers joining the professional force. The anthem, "Blessing, glory, wisdom, thanks," was ascribed to Sebastian Bach, but there is not the slightest trace of his majestic style in it. Then the concluding hymn, "All people that on earth do dwell," was sung by choir and congregation; but the overwhelming, the stupendous sensation of the day was the immortal Te Deum of Handel, the qualities of which have been so admirably described by the late Dr. Gauntlett and the late Mr. Chorley. Enthusiastic as their eulogiums were, those writers have not overpraised this wondrous work. Of the two Te Deums Handel has left, the one for the Peace of Utrecht in 1713, performed in St. Paul's Cathedral in presence of Queen Anne, the other in 1743, performed in the Chapel Royal before George the Second, the latter conception is the more colossal—the more soul-stirring. It stands alone in its pre-eminence among Te Deums; Handel has done for glorification what Mozart did for a death service; in both those masterpieces the contrapuntal and scientific forms are used to the utmost extent; in one the subject is sombre and solemn, in the other the themes are elevating and exciting. How can thanksgiving further go than in the second Te Deum? Not even by the 'Messiah' are more emotional feelings excited than by the Te Deum. Heard within cathedral walls, in the presence, so to speak, of both the living and the dead, the nerves must be strong indeed which can be insensible to its influence. If the Utrecht Te Deum had the effect of killing Purcell's Jubilate Deo in D, it cannot be a matter of surprise that the Dettingen setting completely overwhelmed last Tuesday the rather dry and tame com-

position of our British composer, of whom we are not the less proud. The execution of the two works was, on the whole, creditable to principals, band, and chorus; the solo singers being Miss Mary Davies (soprano), Miss B. Griffiths and Madame Patey (contralto), Mr. H. Guy (tenor), and Messrs. Wadmore and Santley (basses). Mr. Done, the cathedral organist, was the conductor. A larger supply of trumpets, which Handel employs so profusely, would have increased some of the effects, and additional percussion instruments would be telling; but that veteran player, Mr. T. Harper, achieved wonders with his most trying instrument. The placing of the orchestral platform in the centre of the north and south transepts and in front of the screen of the choir has been a great mistake. To the vast majority of the congregation in the nave and aisles the instrumentalists, choristers, and solo singers are as invisible as Herr Wagner's band at Bayreuth. The travel of sound is to the rear of the orchestra, that is, it penetrates to the empty choir, whilst the tones reaching the nave are mixed and confused; *fortes* and *fortissimos*, of course, tell, but the inner workings of a score are not distinctly traced. No better site for the orchestra can be found than under the west window, its place at former festivals; but if the present position is to be retained at future meetings, the levels should be raised several feet in order to allow of an increased inclined plane. As no objection has been made to elevating the flooring some inches, the conversion of the inches into feet surely will be no desecration. Architecturally the *coup d'œil* is unquestionably very fine from the west to the east, but from the Art point of view the new arrangement is quite wrong. When Canon Barry read the first lesson from a high elevation at the back of the orchestra his voice was heard distinctly. The Bishop of Worcester preached an admirable sermon, taking for his text 1 Cor. ix. 14, "Even so hath the Lord ordained that they which preach the gospel should live of the gospel." The preacher naturally referred to the lack of endowments in many places where the working pastors are so active on the smallest of stipends. He traced the history of the Three Choir festivals, founded for prayer and praise, and he maintained that the influence of music by the great masters of sacred song tended to improve cathedral choirs.

Some general remarks on the artists who have been engaged and on the future of these meetings must be deferred until next week's *Athenæum*. There was but one disappointment as to the singers: Signor Foli was too ill to appear, and it need scarcely be added that the substitute, Mr. Santley, left no room for regret at the change.

Musical ssip.

THE English adaptation of M. Gounod's "Faust" is the opera announced for performance at the Alexandra Palace this evening (Sept. 14th), Madame Blanche Cole being Margherita.

It is stated that Mr. Chatterton, in his future season at Drury Lane Theatre, will include operas in English, under the direction of Mr. Carl Meyer, who has been musical director and conductor since the retirement of Mr. Levey. The opening opera will be an adaptation of the German setting of "Katherine and Petruchio," by the late Hermann Goetz.

BEETHOVEN'S "Pastorale" was the sixth of the nine symphonies executed in succession every Monday at the Covent Garden Promenade Concerts. It is not proposed to go beyond No. 8, but M. Rivière, it is rumoured, intends to produce No. 9, as he will include in his company a full chorus. The Parisian pianist, Madame Montigny-Rémaury, has been re-engaged at Covent Garden this week; the engagement of M. Paul Viardot will end this day (Saturday) as solo violinist. The vocalists have been Madame Blanche Cole, Madame Rose Hersee, Miss Orridge, Madame A. Sterling, Mr. W. Morgan, Mr. Brocolini (the American bass),

and Mr. M'Guckin. Mr. Charles Halle is announced for Monday next (September 18th).

MR. W. CARTER had an organ recital in the Royal Albert Hall last Monday (September 9th).

THE first appearance in Ireland of Madame Gerster-Gardini, at the Dublin Theatre Royal, as Amina in Bellini's "Sonnambula," has been a great success; the critics of all the local journals write both eulogistically and enthusiastically of the Hungarian *prima donna*. Equally rapturous was her reception in the second part, which was Lucia. The Elvino in the "Sonnambula" was Signor Frappoli, the Italian tenor, who sang one night only at Her Majesty's Theatre last season; the Edgardo in "Lucia" was the French tenor, Signor Gillandi. Mdlle. Minnie Hauk has appeared in the "Traviata," Signor Arditi is the conductor. In this travelling troupe of Mr. Mapleson in Ireland, Madame Crosmesnil, Mdlle. Salla, Madame Trebelli, Madame Lablache, Mdlle. Bauermeister, Signori Campanini, Del Puente, Galassi, Rinaldini, &c., are included.

A LIVERPOOL Correspondent who writes to us that the four brothers Hermann "were not in any sense German singers" has evidently never heard them at the London and provincial concerts when their programme was solely vocal. It is quite true that they were also classical quartet players, and that they followed the career of instrumentalists after giving their concerts of Lieder; one of the brothers was a first violin and leading professor for some time in Liverpool, and was the teacher of the late Mr. Henry Chorley. There is still one surviving brother, Herr Carl Hermann, who is settled in Ireland, and is a viola performer.

THE last statements from Paris respecting the production of M. Gounod's "Polyeucte" and M. le Marquis d'Ivry's "Amants de Vérone" are that this month will not pass before the first-mentioned novelty will be heard at the Grand Opéra, and the other opera at the Salle Favart.

THE ancient organ played upon for four years by the famed Sebastian Bach is being repaired at Arnstadt.

MDLLE. VAILLANT has achieved a complete success at her *début* at the Théâtre de la Monnaie in Brussels in M. Gounod's "Mireille." A breach of contract seems to be the sure means of earning popularity for a singer.

THE race of Gluck is extinct; the last survivor, an Austrian officer, the Chevalier Ferdinand Gluck, has died at Aschach, a village on the Danube.

A NEW opera, with the attractive title of "Raffaello e la Fornarina," has been produced in Rome, the music by Signor Sebastiani; but the work has met with but little success.

DRAMA

THE WEEK.

DUKE'S.—"The Barricade," Drama in Prologue and Four Acts. Adapted from "Les Misérables" of Victor Hugo by Clarence Holt.

IT is a curious circumstance in connexion with the Duke's Theatre that, with the production of the first serious drama its stage, through all its many transformations, has known, it passes out of the list of houses at which performances that challenge serious criticism are supplied. "The Barricade," the drama with which Messrs. Holt and Wilnot commence their management, claims to be a version of "Les Misérables" of M. Victor Hugo. This is not the first adaptation of portions of the great novel that has found its way on to the English stage. "The Man with Two Lives" of Bayle Bernard, and "The Yellow Passport," produced at the Olympic, are still remembered. While none of these conveys an adequate idea of the original, the two older versions seek to preserve some portion of the

language, and so put in a claim to be considered literature. Mr. Clarence Holt, on the contrary, supplies his own dialogue, in which it is difficult to trace a word of M. Hugo. Sometimes in prose, sometimes in verse, and once at least, as it seemed to us, in rhymed verse, the language is the baldest and most commonplace conceivable. The play, indeed, can claim to be no more than a series of scarcely connected scenes illustrative by action of incidents in the life of Jean Valjean, Fantine, and Cosette. Commencing with the robbery of the spoons of Bishop Myriel, it shows the reformed convict according protection in turns to Fantine and her daughter, and depicts his constant persecution by Javert, his successive escapes from the traps laid for him, and his ultimate triumph over the representatives of order at a barricade in front of which the action terminates. Why, however, he is fighting, what is the issue of the combat, and why his associates in the defence of the barricade are those from whom he has most to fear are points on which obscurity prevails. The piece, in short, is one of action only, and no attempt worthy of the name is made to illustrate the story, to explain its progress, or to supply the psychological analysis which constitutes, perhaps, the most powerful element of the original. Under these circumstances a play ceases to be a work of art, even though the plot may in a sense be due to the greatest of living dramatists. There is, however, very little of M. Victor Hugo, and very much of Mr. Clarence Holt, and the result only rises above the level of the pieces usually produced at the outlying theatres in the exceptional strength of one or two situations. Nothing in the acting calls for praise, nor indeed, it may be said, for censure. It is of a kind which appeals only to a certain class of playgoers, and is so destitute of pretension it may well escape criticism.

Dramatic Gossip.

IN the latest issue of the *Journal of the Dramatic Reform Association* the society gives a list of vice-presidents, which includes such names as Mrs. Dallas-Glyn, Mrs. Kendal, Mrs. Stirling, Mrs. Hermann Vezin, Dr. Westland Marston, Mr. Madox Brown, Mr. and Mrs. W. M. Rossetti, Prof. Ruskin, Mr. Phelps, Mr. Barry Sullivan, and others connected with art, dramatic or other, or with literature. After this, however, appears a committee of which it may safely be said that its members are not widely known outside Manchester. The avowed objects of the Association include opening theatres and closing them at earlier hours, and discouraging the sale of intoxicating drinks in theatres and the production of objectionable plays. Its action is confined so far to the issue of a monthly circular and the forwarding to the Lord Chamberlain of remonstrances against certain pieces to which he has extended his protection. This last measure the Lord Chamberlain has discreetly ignored, incurring thereby a certain measure of implied condemnation at the hands of the Association. The proceedings of a society like this are likely to be about as fruitful in benefit as touching for the king's evil.

THE Bouffes du Nord, a Parisian theatre which has been closed for many years, has reopened, under the management of MM. Hamburger and Boudeille, with a five-act drama, by M. Laurencin, entitled "Amour et Patrie." This piece deals with the American War of Independence and the love of an American girl for an English officer.

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 Episcopal Titles—St. George's Loft—Registrum Sacra
 Batavianum—Communion Tokens—Fasting Communion in
 the Church of England—The Title of Reverend—Conserva-
 tion of Church Plate—"Defender of the Faith"—The
 "Breeches" Bible.

Classical Subjects.

The Latin Version of Bacon's Essays—Greek Anthology—
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 and Modern Latin and Greek Verse—Militiur in disco-
 Catullus: "Hoc ut dixit"—"Sandon" (Horace)—Cleo-
 Lucas a non Lucendo.

Topography.

Sandwich Islands—Origin of the Names of the American
 States—Arthur's Oven on the Carron—Scottish History—
 The Yardley Oak—Hart Hall, Oxford—Old Kensington—
 Travelling in Italy Forty Years ago—The Equestrian Statue
 in Hyde Park—Arthurian Localities: Scotland—The Sacred
 Lotus—St. John's Chapel, Bedford-row.

Miscellaneous.

Christian Names—Pillar Posts—Hanging in Chains and
 Irons—George III. and the Pig—The Kilkenny Cats—The
 Waterloo and Peninsular Medals—The Clerical a healthy
 Profession—Unlawful Games of the Middle Ages—Itinerant
 Empirics—Sunday Newspapers—Gipsies—The Wordsworth
 —Double Returns in Parliamentary Elections—Curiosities
 of Corporation Records—Spiritual Apparitions—The
 "Dial" System of Telegraphy—Professor Becker's "Gal-
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 Guilds—A Travelling Tutor of the Olden Time—Gunpowder
 Plot—Baths in the Middle Ages—The Little Summer
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